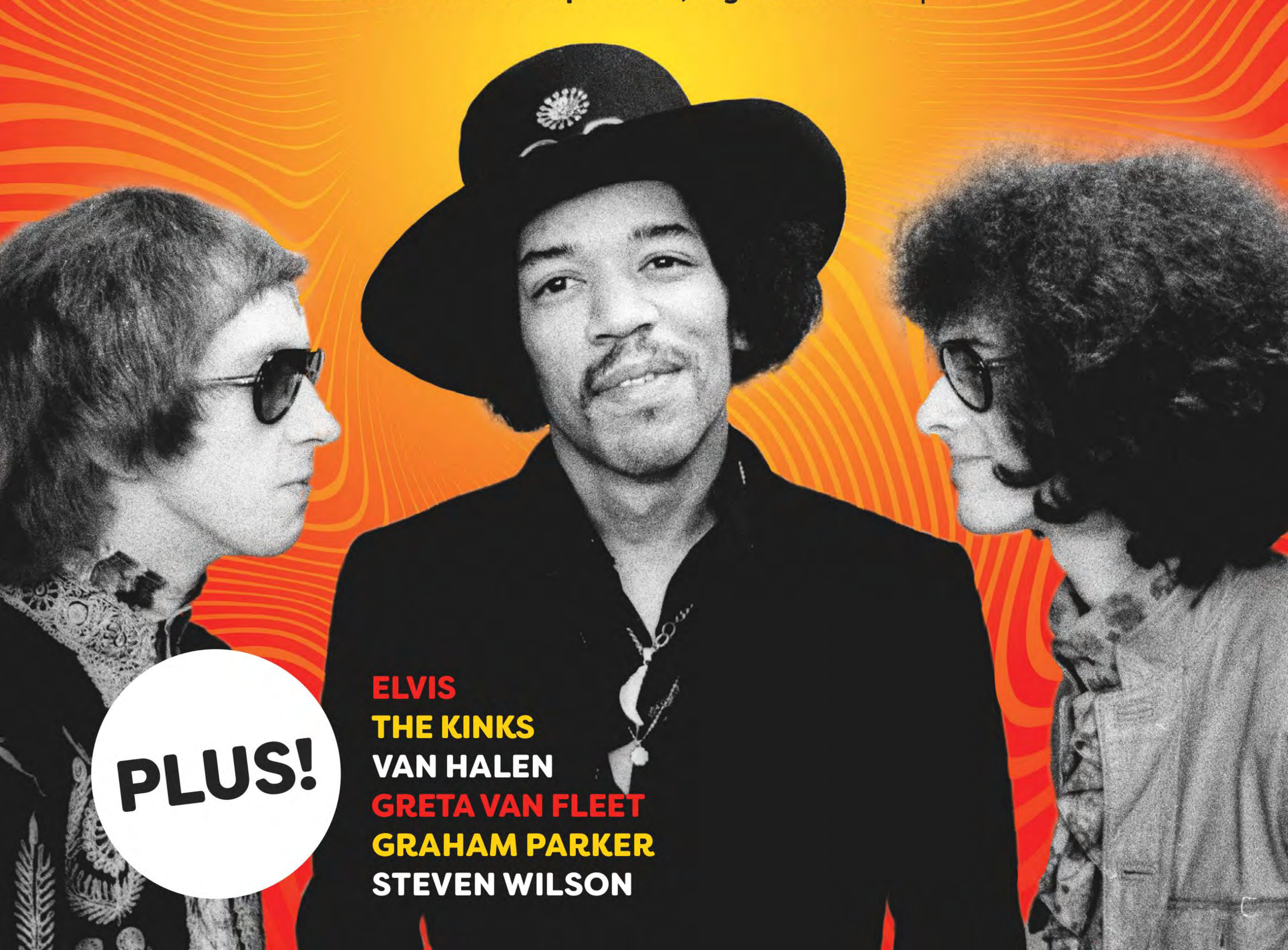
THE 20 ALBUMS THAT INVENTED GRUNGE p.12

GOLDMINE

THE MUSIC COLLECTOR'S MAGAZINE WWW.GOLDMINEMAG.COM JANUARY 2019

EXPERIENCE HENDRIX

***Electric Ladyland*, the third and final studio album by the Jimi Hendrix Experience, is given new life.** p.60



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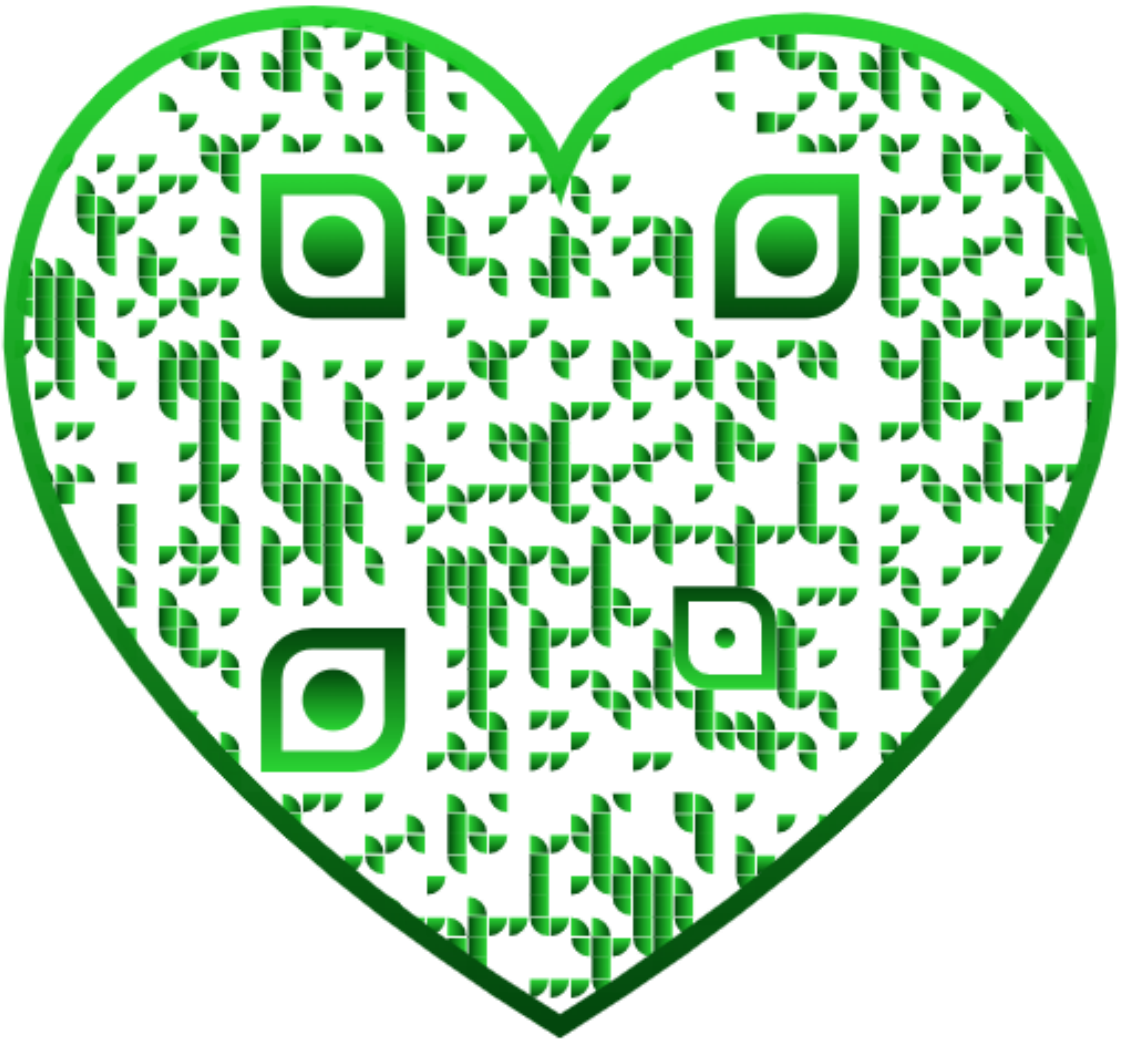

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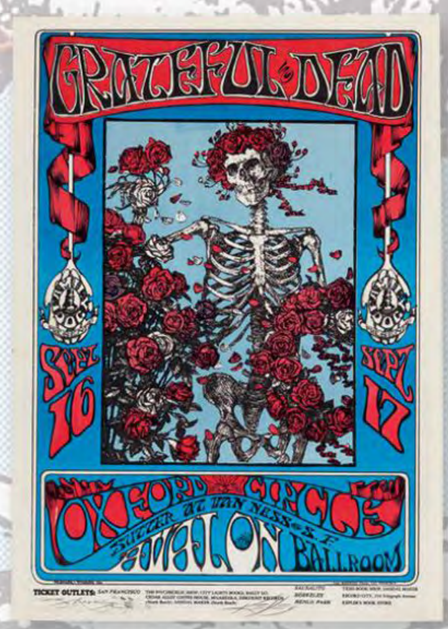

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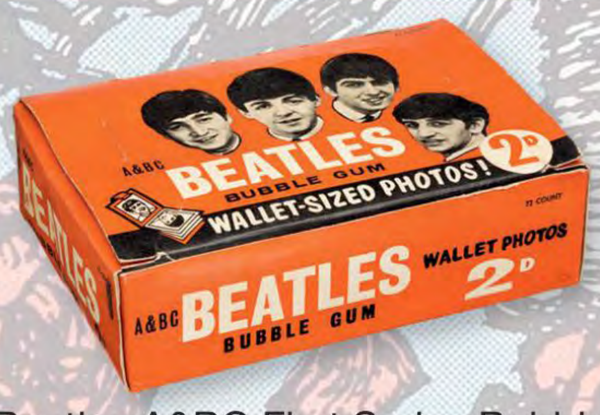

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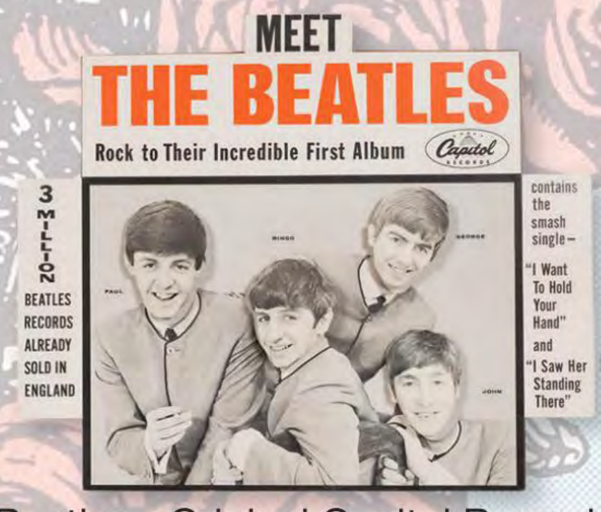

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EDITOR'S **NOTE**

BRING ON THE NEW YEAR!

Welcome to the beginning of 2019! Well, kind of. The cover date of this issue is January 2019 but it gets into the hands of subscribers (and on Barnes & Noble and Books A Million newsstands) around the first of December. This explains why we have a Christmas Music Roundup (**pg. 46**) in the issue, plus a short Q&A with the master at songs for the holiday season, Engelbert Humperdinck.

In the coming year there will be our usual coverage of Record Store Day and the Rock and Roll Hall of Fame inductions. Plus, this year there will be a summer issue celebrating the 50th anniversary of Woodstock. The *Goldmine* staff is really excited about this one!

Let's not forget what this issue's cover story is about though. It's been 50 years of Henrdrix's *Electric Ladyland*, an album that I'm sure has experienced a lot of spins on most of our readers' turntables over the years. Sony is giving the album the 50th Anniversary treatment (which many record companies are doing with classic albums). All these '50th anniversary editions' may seem overplayed but for a music collector it really is a non-stop delight – bonus tracks, outtakes, extras and ephemera galore. Really, it should be no different for the Jimi Hendrix Experience.

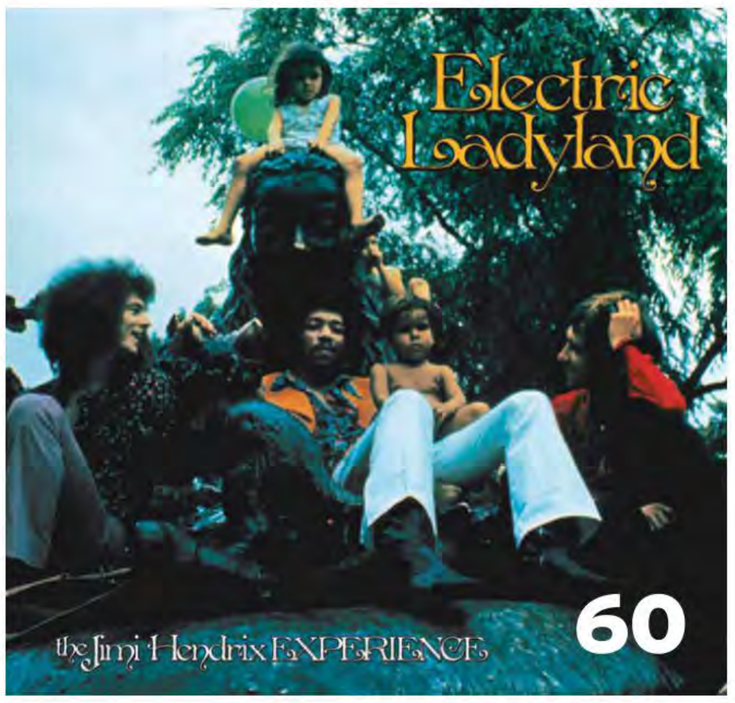
A PODCAST CROSSOVER

Don't forget to listen to **The Goldmine Magazine Podcast** on **GoldmineMag.com.** Recent interviews include Kenney Jones, Mick Box and John Lodge. One episode of note is an interview with the Motor City Madman, Ted Nugent. Nugent writes a column for our sister publication **Deer & Deer Hunting (www.deeranddeerhunting.com)**, where he blogs about everything from tactical archery training to protection from deer ticks. On the podcast, the Nuge talks about how hunting relates to his new album, *The Music Made Me Do It*. Vegans will probably stay away but it's interesting what Ted has to say. For instance, the song "Fred Bear" is about the loss of a friend and fellow hunter. I'm no Grizzly Adams (I've never hunted in my life) but I was moved by the friendship between these two wilderness men, and how human mortality broke a sacred bond. Give it a listen (both the podcast and the song).

Patrick Prince, Editor

GOLDMINE

The Music Collector's Magazine January 2019



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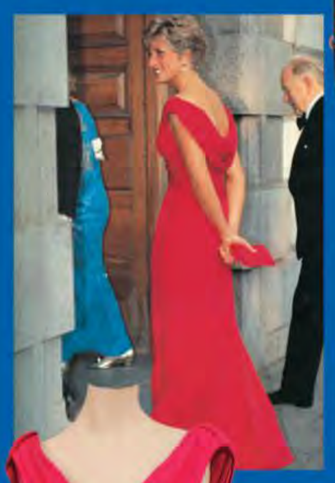

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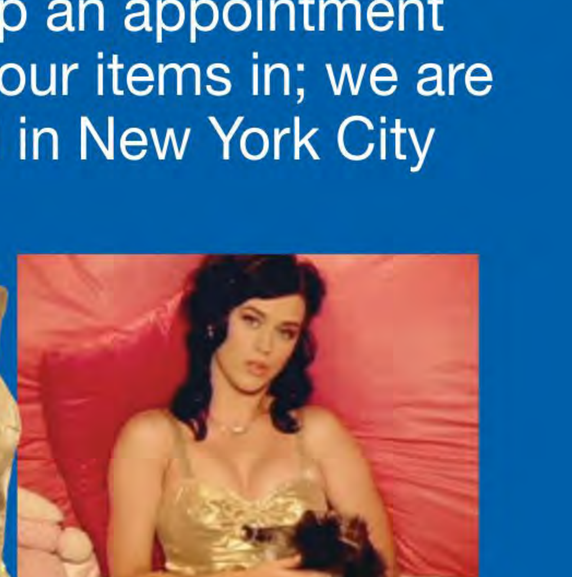

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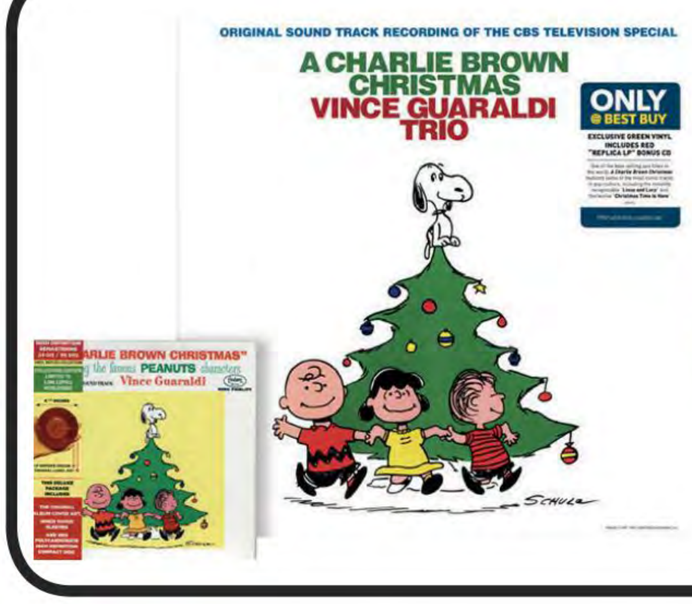

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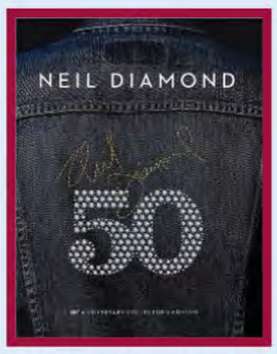

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During the taping of MTV's "Lost Weekend With Van Halen," April 1984

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BEGGARS NEW BANQUET

BY DAVE THOMPSON

Fifty years. That's how long *Beggars Banquet*'s been around, and of all **The Rolling Stones** archive projects of recent years, its anniversary reissue (ABKCO) is probably the most contentious yet. Yes, it contains a fresh remaster of the stereo LP, the restoration of the original sleeve (as opposed to the projected one that has hitherto been resurrected), a one-sided 12-inch single and a flexidisc; but no, there's still no room for the hours of outtakes that are known to be out there, including ones that have seen the official light of day since release.

The behind-the-scenes reasons for ABKCO's refusal to delve into the archive have been discussed (or, at least, speculated upon) many times in the past. Instead, let's celebrate what we do get. Like *Satanic Majesties* last time around, though, this is a deluxe offering; the actual LP cover presented as a slipcase from which we extract a gatefold jacket featuring the alternate artwork, high quality printing and good, heavy card.

It's unclear whether the album itself has been remastered since its last reappearance, back in 2013—nothing really leaps out when you listen. The 12-inch, however, is a revelation, the dedicated mono mix of "Sympathy for the Devil" stretched out over an LP's worth of vinyl to sound louder and clearer than ever before. Famously, the rest of the album's mono mix simply folded down the stereo master, so we understand why this track alone was featured. But still it's a shame the B-side was wasted with an etching.

The flexi is more of a curio, a phone interview that Jagger gave with a Japanese journalist in 1968, but it's a nice bonus, and the whole package adds up to something that, while not a strictly necessary purchase, is nevertheless one that you will probably want to own—particularly if you've not already bought that last remaster, or a mono pressing.

Plus, it's *Beggars Banquet*—not, merely, one of the greatest Stones albums of them all, but one of the finest LPs of the '60s, and one whose most vivid observations seem as relevant in these times as they did back in '68. You should probably have a copy in every room.

Lefty Frizzell's *An Article from Life* is not Bear Family's first excursion into the Frizzell archive. Back in 1992, *Life's Like Poetry* felt as though it was the very last word in the country legend's story, 330 tracks (across 12 CDs) comprising every studio recording Frizzell cut for Columbia and ABC, and then some.

Thirty-one further tracks have now been added; remastering has ironed out some historic imperfections; the accompanying hardback book adds 100+ pages; and, to add further heft to the project, an additional eight CDs feature a reading of David Frizzell"s biography of his oldest brother.

In terms of content and appearance alone, then, it's a breathtaking package, but it's when you start playing through the discs that the true value of the box is revealed. Frizzell's music and legacy are both so vast that they do not need to be reiterated. But the early discs in particular are utterly astonishing, as Lefty steps all but fully formed from his very first recordings, the demos he recorded in 1946, and in a world that still awaited the birth of rock 'n' roll, Frizzell pursued a musical agenda that could itself have ignited that explosion.

It's astonishing, even if you know Frizzell's work, just what a vast impact he made on the music of the era, and on the generations that followed, as well. Arguably, Frizzell blueprinted all that country music would become and while it's true, as the discs wander towards the late '60s and '70s, that the excitement of his early work faded, he's scarcely the only pioneer you can say that about.

If you own the earlier box, it's up to you whether the added tracks—mostly confined to the demos and transcriptions—and improved mastering merit another purchase. (Spin Cycle reckons it does.) But if you don't ... if your knowledge of Frizzell is the odd greatest hits collection, and maybe an LP or two, this is the most in-depth box set of the year.

From classic country to late '70s punk. Four albums into their lifetime, was it time to get ever-so-slightly bored with **The Ramones**? Certainly there was an inevitability to every new release that they did very little to discourage—the bellowed count-in, the speedball pop riffery, the lyrics poised just on the far side of taste and decorum... and then, the radio cracks open their latest 45 and "Don't Come Close" was...

...nothing like anything you expected. A '60s pop ballad, an acoustic base, words of more than minus-two syllables. Suddenly, *Road to Ruin* loomed more like a hot line to Harvard than the wun-chew-free-faw remedial class we'd been conditioned to expect.

Of course, it didn't turn out quite like that. "I Wanna be Sedated," "I Just Want to Have Something To Do," "Go Mental," "Bad Brain," there was frenzy aplenty once you dug into the grooves. But there was also "Questioningly," "She's The One" and a cover of "Needles and Pins," and if you really wanted to bang nails into coffins, a remake of the B-side "It's a Long Way Back to Germany" that sounded

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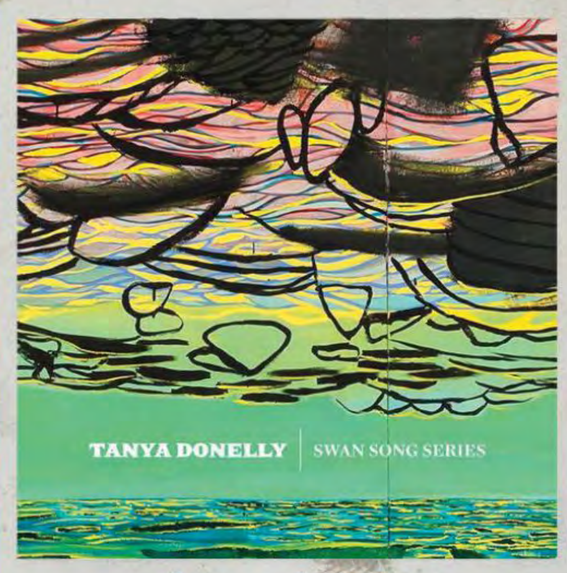

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like another band entirely.

First impressions were indeed correct. The Ramones had grown up, and we just had to get used to it.

None of which detracts from *Road to Ruin*'s 40th anniversary repackaging (Sire/Rhino), which follows the previous three reissues by pairing the original album with a brand new mix, a healthy helping of outtakes and mixes, a live show and a vinyl version of the modern mix. Which, between them, might not alter your opinion of the original album, but they do add oodles of background and atmosphere to what we might whisper was their first disappointing LP.

They also reveal just how deliberately the band was shifting its gears, as outtakes "S.L.U.G" and "I Walk Out" continue in a more-laidback vein, and a triptych of acoustic numbers (you can guess which ones) take things even further. But if it all gets too much (and the anniversary mix is even more sedate), a "Sedated" megamix makes a mutant mockery of every Stars on 45 style medley you have ever been subjected to, and reminds you of every reason you ever had to love this band.

Likewise, a New York New Year's show at the end of 1979 is as much demented delight as you could ask for. So, while the album still underwhelms, and the liners seem oddly skimpy and utterly unrevealing, there remains sufficient joy within this package to send you hey-ho-let's go-ing on, and awaiting (with curiosity, if nothing else), what ought to be the next in the series, the Phil Spector produced *End of the Century*.

Okay, let's get funky. Opening the celebrations for their 50th anniversary (their first LP, *East Bay Grease* was released in 1970), **Tower of Power** are unquestionably ranked among the leviathans of American funk.

Releases have not come thick and fast in recent decades. Their last studio album was in 2009, and was just their seventh on 20 years. And the earliest of those were not among their best.

But, across four sides of vinyl, *Soul Side of Town* (Artistry) is unquestionably a powerful reflection upon the currents and grooves that fired the band through the early '70s prime, a wildly twisting melange of period sounds and sensations, fronted by Marcus Scott's similarly era-heavy vocal yelps and whispers. Or, as he murmurs across the intro of "After Hours," "that's some sticky funk like we used to play back in the day..." Let's hope it's not such a long wait for the next LP.

Finally, **Ethan Hawke**'s *Blaze* is already rated among the best music-related movies of the past few years (since *Inside Llewyn Davis*, probably), the story of country singer Blaze Foley that actually merits its self-proclamation as "a gonzo indie country western opera."

Foley himself died in a shooting 30 years ago, and left little in terms of a recorded legacy—two locally (Austin, Texas) released 45s, a single LP and a cassette-only live album. Indeed, it would be a new century before his legend truly surfaced.

Even today, his best known song, "Let Me Ride in Your Big Cadillac," was merely the B-side of his first single. But the A-side, "If Only I Could Fly," titled Merle Haggard's 2000 album, and other songs picked up attention elsewhere, while tributes by Lucinda Williams, Kings of Leon and his friend Townes Van Zandt furthered Foley's renown.

Blaze isn't even his cinematic debut—Kevin Triplett's *Duct-Tape Messiah* documentary was released in 2011. The new movie's soundtrack (Light In The Attic/Cinewax), however, is destined to raise Foley's work to new heights, its contents songs rounding up seven Foley originals, alongside Blind Willie McTell's "Pearly Gates," Van Zandt's "Marie" and Williams' "Drunken Angel."

Ben Dickey's vocals fill in well for Foley's own, and the gatefold sleeve is both richly decorated with movie scenes, and packs an LP sized 12-page booklet featuring a great interview with Dickey and co-star Sybil Rosen. A fabulous package for a magical movie.

ASK THE EXPERT

ELVIS-DISC

Q The RecorDisc Corp. was owned and operated by the Gould-Moody Co., which specialized in making professional quality blank records for home use in the '40s and '50s. This particular disk (above) has a handwritten date of 4-2-56 on both sides which is intriguing, if true. "Blue Moon" was released on both 78 (RCA 20-6640) and 45 (RCA 47-6640) in September of 1956. How could anyone have had a copy in April? A later RCA release (RCA 447-0609) notes that "Tutti Frutti" (the B-side) was recorded Jan. 30, 1956 so this makes a little more sense that someone might have made a copy of someone else's record.

A quick Google search says that Elvis Presley performed on "The Milton Berle Show" on board the USS Hancock in San Diego, CA April 3, 1956. He performed "Heartbreak Hotel" and "Blue Suede Shoes" which was the A-side to "Tutti Frutti." I've listened to it a couple of times and it plays great! I'm no expert but it's definitely Elvis. What have I got here?

– David Clark, Ted's Recs, via email

A That is a home-recording acetate. Consumers purchased blanks and recorded onto them. In this case, they probably recorded radio broadcasts. Elvis was in transit from Memphis to California at the beginning of April 1956. The broadcast that the original owner recorded may have been a rebroadcast of a performance that was recorded earlier.

Elvis did sing "Tutti Frutti" on February 4th (2/4), but that was on television, and he did not sing "Blue Moon" that day. He sang both of those songs frequently in 1956, though.

Most home-recorded acetates of the King from 1956 go for $100 to $200. A particularly nice one might sell for more.

– Frank Daniels
Goldmine Contributing Editor

NEW RELEASES

DECEMBER 2018 **ABBA,** *Oro,* Universal ● **Alcatrazz,** *Parole Denied: Tokyo 2017,* Frontiers Records ● **Alcatrazz,** *The Official Bootleg Boxset 1983-1986: Live, Demos, Rehearsals,* Cherry Red / Hear No Evil ● **America,** *Holiday Harmony,* America ● **Aretha Franklin** *Atlantic Records 1960s Collection,* Atlantic ● **Average White Band,** *The Greatest Hits,* Demon Records ● **Bauhaus,** *Crackle: Best of Bauhaus,* Beggars Banquet ● **Beth Hart,** *Live at the Royal Albert Hall,* Provogue ● **Buddy Holly & the Crickets,** *The Chirping Crickets,* Wax Time ● **Chuck Berry,** *The Rough Guide to Chuck Berry,* World Music Network ● **Donovan,** *Wear Your Love Like Heaven,* Epic/Sundazed ● **Dusty Springfield,** *Where Am I Going?,* Universal ● **Fats Domino,** *Fats Domino: Just Domino,* Wax Time ● **Frank Sinatra,** *Only the Lonely,* Waxtime in Colour ● **Ian Dury & the Blockheads / Ian Dury,** *The Stiff Recordings 1977-1980,* Demon Records ● **John Mellencamp,** *Other People's Stuff,* Republic ● **Johnny Ramone,** *The Final Sessions,* Cleopatra ● **Johnny Thunders,** *Sticks & Stones: The Lost Album,* Cleopatra ● **Lou Reed,** *Thinking of Another Place,* Bang! Records ● **Marilyn Monroe,** *The Marilyn Monroe Collection 1949-62,* Fabulous ● **Marlene Dietrich,** *The Marlene Dietrich Collection 1930-62,* Fabulous ● **Marvin Gaye,** *What's*

Buddy Holly

HULTON ARCHIVE / STRINGER / ARCHIVE PHOTOS / GETTY IMAGES

MARKET WATCH

These are the top-selling records on eBay for October 2018. BY FRANK DANIELS

1 Leonid Kogan and the Philharmonic Orchestra
Lalo: Symphonie Espagnole/Tchaikovsky: Sérénade Mélancolique
Columbia (U.K.) SAX-2329
Condition: M-/VG++
Sold for: $10,724.99
This one is the third high-grade copy to sell at auction in 2018.

2 The Beatles
Please Please Me
Parlophone (U.K.) PCS-3042, Black/gold label with Dick James credits
Condition: VG+/VG++
Sold for: $7,648.17
Stereo copies of the original pressing of the group's first album always sell high, and this top-grade copy also came in an NEMS retail baggy. NEMS was the local record chain that was owned by Brian Epstein, The Beatles' manager.

3 The Professionals
"That's Why I Love You"/"Did My Baby Call"
Groove City 101, gold label
Condition: VG++
Sold for: $7,000.00
After the report of the sale of a VG- condition copy of this scarce Detroit single in July (see the September issue of *Goldmine*), this outstanding copy of the soul single appeared on the market. The hammer price was predictably higher.

4 The Cleveland Orchestra (conducted by George Szell)
Beethoven: Choral Symphony; Wagner: Die Meistersinger; Wagner: Tristan und Isolde, Prelude
Columbia (U.K.) SAX-2512/3
Turquoise label with gold rim
Condition: NM-
Sold for: $6,950.00
This two-album package from Szell's work on Epic Records (U.S.) is one of the orchestra's most sought-after. The Beethoven record was part of the Cleveland Orchestra's recording of the nine symphonies – highly regarded by listeners.

5 Robert Johnson
"Me and The Devil Blues"/"Little Queen of Spades"
Vocalion 04108, Blue label
Condition: About VG
Sold for: $5,877.00
Recorded in June 1937 and released around the time of Johnson's death in 1938, the A-side tells the story of Satan coming to collect the singer's soul. The lyrics portray the singer as a wife-beater; the legends about Johnson had him selling his soul to the devil (i.e., playing secular music) with his guitar skills.

RECORD STORE RECON BY DR. DISC

VINYL TAP

NASHVILLE, TENNESSEE

Address: 2038 Greenwood Ave, Nashville, TN 37206 **Shop Hours:** M 1pm-1am; T-Sun 12pm-1am **Phone:** (612) 454-399 **Web Site:** www.vinyltapnashville.com

STOCK 8

The store has a good selection of store T-shirts, store-branded glasses, new vinyl and a limited supply of used LPs. There is a better selection of liquor than you would find on most band's riders.

STAFF 9

Todd Hedrick is the owner of Vinyl Tap and happened to be there when I stopped by. I found him to be very helpful and excited to share the story about his shop. He offered to order something new if I did not find it in the store.

STORE 10

One of the cleanest stores I have ever been in, which makes sense since they also offer food and drink. The records are very easy to go through and in alphabetical order within each of their sections. When I spoke with owner Todd Hedrick about why he started the store, he said, "It allows me to bring together my two favorite hobbies, records and drinking." The store also has a small stage for bands to perform. The name of the store came up while watching the movie classic, *Spinal Tap*.

SELECTION 8

A small selection of used records is made up by one of the best selections of new vinyl I have seen since visiting Amoeba in California. The prices are also really fair. They have a nice selection of local music.

SPECIAL MENTION

I really enjoy when someone opens a store that is not just a record store. Todd Hedrick found a way to combine two of his favorite things. Vinyl Tap does participate in Record Store Day with RSD releases and live bands.

Going On, Mobile Fidelity Sound Lab • **Nina Simone,** *Strange Fruit: Rare Studio & Live Recordings*, Wax Time • **Opeth,** *Sorceress*, Nuclear Blast • **Paul McCartney & Wings,** *Wild Life*, Capitol • **Paul McCartney & Wings,** *Red Rose Speedway*, Capitol • **Paul Williams,** *Someday Man*, Burger Records • **Pere Ubu,** *Final Solution*, Fire Records • **Procol Harum,** *Procol's Ninth*, Esoteric Recordings • **Queen,** *The Game*, Hollywood • **Ravi Shankar,** *Raga: Hema-Bihag/Malaya Marutam/Mishra-Mand*, Greyscale • **Ray Charles,** *What'd I Say*, Wax Time • **Simon & Garfunkel,** *The Graduate*, Sony Music • **Sheryl Crow,** *Live at the Capitol Theatre*, Cleopatra •

Steve Miller

Sister Rosetta Tharpe, *Gospel Train*, Rumble Records • **Steve Miller Band,** *Wide River*, Capitol • **Sue Foley,** *The Ice Queen*, Stony Plain • **Supergrass,** *Supergrass*, Echo / Echo Label Limited • **Ten Years After,** *Ten Years After*, Sundazed • **The Fall,** *Live at the Assembly Rooms, Derby 1994*, Cog Sinister • **The Fall,** *Live at the Astoria 1995*, Cog Sinister • **The Rolling Stones,** *Beggars Banquet*, ABKCO Records • **The Struts,** *Young & Dangerous*, Interscope/ Polydor • **Tower of Power,** *You Ought To Be Havin' Fun: The Columbia/Epic Anthology*, Soul Music • **Uriah Heep,** *Demons and Wizards*, Sanctuary • **Van Morrison,** *The Prophet Speaks*, Caroline

KEVIN MAZUR / CONTRIBUTOR / WIREIMAGE / GETTY IMAGES

20 ALBUMS THAT INVENTED ...

GRUNGE

BY MARTIN POPOFF

THIS IS GONNA be a contentious one, because grunge was cool enough to have conspired and amalgamated from a bewildering number of musical places. However, it must be said that in the main, grunge is a confluence of '70s heavy metal and '70s punk, with, almost necessarily, a few of the bands from say '80 to '88 who were already doing that, entering the influence sphere. In any event, here's a list that rings about a third '70s, a third '80s and a third, true original grunge. Nice 'n' tidy, unlike grunge's ornery origins. Additional points of contention: no garage, somewhat light on original punk, and I ran out of room, really, to get to any grunge classics. In other words, the tenor of this list really leans toward invention, without much actualization.

20

MC5 – *Kick Out the Jams* (February 1969)

I almost left this off and went just with The Stooges. The MC5 were heavy, but they were also hairy and hippie. Still, *Kick Out the Jams*, and not so much *Back in the USA* and *High Time*, is a rip-roarin', loud and dirty affair, and ergo some pretty fine proto-grunge.

19

The Stooges – *The Stooges* (August 1969)

Iggy is like the old Detroit version of Mark Arm, basically the face and voice of original grunge. Plus the music is irreverent punk metal. So yes, everything about The Stooges stacks up as a blueprint for grunge.

18

Black Sabbath – *Master of Reality* (July 1971)

Grunge was a lot more heavy metal than it gets credit for, but of course it has to be cool metal. And doomy as well, so the Sabs' DNA can be found in various spots, most notably Melvins, Tad, a third of Soundgarden and more than that of Alice in Chains. Nirvana's seminal 1989 debut *Bleach* has some of those "Into the Void" and "Children of the Grave" reverberations as well.

17

Led Zeppelin – *IV* (November 1971)

Not a lot of Zep's musical stylings can be found in grunge—oddly, you'd have to look more to the folk and the production—but I'd say Zep's look and demeanour are kinda grungy. Plus Chris Cornell howls and heroes kinda like Robert Plant.

16

Iggy and the Stooges – *Raw Power* (February 1973)

The Stooges' most focussed and violent record most definitely represents a proto-grunge linkage. The riffs are thorny, the production is corrosive like *Bleach* and again, Iggy's vocal slouch can be heard in Mark Arm, Kurt Cobain and even Layne Staley.

15

Aerosmith – *Rocks* (May 1976)

Guys who grew up grunge most definitely loved themselves some Aerosmith, BOC, KISS and Ted when they were pups (plus Heart to keep it local). But most these guys were erudite enough to realize Aerosmith was the most talented of the bunch. Joe Perry's swagger can be heard in Mother Love Bone, early AiC and recurringly across Green River's second EP and lone album.

14

Dead Boys – *Young Loud and Snotty* (October 1977)

I wanna say that New York punk's got more of a link to grunge than the classics from the Pistols, Damned and Clash. And none was heavier and more Iggy-fried than Stiv and his Cleveland buddies gone CBGB.

13

D.O.A. – *Hardcore '81* (1981)

This record might not have mattered so much had D.O.A. not been from just up the way in Vancouver. But 1981 is a formative time for future grunge noiseniks, and even though it's late for original punk, it was heavy and aggressive when most of the original punkers had gone artsy post-punk. Not really hardcore, nonetheless *Hardcore '81* is a bridge record to real hardcore. Another cool Vancouver one like this is Slow's *Against the Glass* EP, but that's '86, and then even later, the immense and legendary Sons of Freedom.

12

Black Flag – *Slip It In* (December 1984)

Second sick sister record to *My War, Slip It In* was another cool rule-breaker of punk recorded well and then irreverently fused to some weird kind of heavy metal, a strain not without a little Sabbath to it. Plus there was the whole indie ethic, the bars logo, SST and the life force that is Henry Rollins. The fact that they were from close enough by—Los Angeles—ensured a regular level of contact.

11

Husker Du – *New Day Rising* (January 1985)

Minneapolis was making grunge already, really, with Husker Du, Soul Asylum and The

Replacements. But Husker Du was the most buzzsaw noisiest of the three, and they were also on SST, a stamp of approval. *New Day Rising* is where it got listenable, even anthemic.

10

The Replacements – *Tim* (October 1985)

Music snobs might want to go with the earlier, more ragged albums, but *Tim* is still way before grunge, and it's also when the band got famous, which offers its own form of inspiration. I suppose the main grunge indicator though would have to be irreverence, drunkenness, undermining of seriousness, for there's not much grunge to The Replacements' music.

9

The Cult – *Love* (October 1985)

Odd choice, right? But think about it, *Love* was the first kind of exciting, fresh, cool alternative to standard fare heavy metal that still rocked hard enough. Plus The Cult were mildly Goth, and kind of indigenous and mystical, and those vibes happened in grunge.

8

Various Artists - *Deep Six* (March 1986)

Much better as a grunge proper comp than *Sub Pop 100* (July '86) or even *Sub Pop 200*, which is late, December '88. Even though it's a C/Z Records comp (their first release, actually), there for the taking are Green River, Melvins, Malfunkshun, Skin Yard, Soundgarden and The U-Men—a friggin' long time ago. Like, these songs were recorded in the summer of 1985.

7

Faith No More – *Introduce Yourself* (April 1987)

Magical time it was, around FNM's second record, with hard rock fans starved for something less paint-by-numbers from their metal, and Chuck Mosley and his goofball buddies delivering. *Introduce Yourself* represented all the values grunge would embody up the coast, setting the stage a year early, and dare I say, inspiring a few revolutionary rockers with where metal could go.

6

Melvins – *Gluey Porch Treatments* (1987)

Melvins never got the credit, but Kurt Cobain was sure studying what Matt Lukin, Buzz Osbourne and Dale Crover were up to. Melvins represented the music snob side of grunge, the opacity, sounding like a slowed down Husker Du, carrying the sludge side of grunge. Not quite arty like Sonic Youth, still there were walls put up.

5

Green River – *Dry as a Bone* (July 1987)

Spanning five grunge-o-licious originals, *Dry as a Bone*, although not an LP, is much better and more substantial than the band's *Come On Down* EP from 1985. But here it is, that simple, perfect pastiche between '70s heavy metal and, say, The Stooges.

4

Soundgarden – *Screaming Life* (October 1987)

Another EP, but still, this is the kind that counts almost like an LP, *Screaming Life* offering up six originals, no odds 'n' sods. The band deliver exactly the strong tonic we were all looking for when we started finding hair metal embarrassing. This was volatile, full of surprises, and not all great and punchy, which made it all the more cool, like the band was wilfully sneering at commerciality.

3

Green River – *Rehab Doll* (June 1988)

Green River can be credited with the first solid grunge full-length, from the graphics and packaging all the way down through the flamethrower love of the drunk and frantic street metal enclosed. And then of course they morphed into Mudhoney and Pearl Jam, so like, how grunge is that?

2

Jane's Addiction – *Nothing's Shocking* (August 1988)

This was just an exciting record, like *Introduce Yourself* and even what the Red Hot Chili Peppers were doing. But Jane's had the hodge-podge, rag-tag look, the drugs, the messianic lead singer, and most importantly the deconstructed heavy metal with no rules, in a Seattle sense, most like Soundgarden. One supposes grunge had already started, but still, the major label success of Jane's Addiction would have been inspiring to those up the coast.

1

Mudhoney – *Superfuzz Bigmuff* (October 1988)

Weird, I really don't like EPs and spend a lot of effort disqualifying them, but as it so happens, three of the first four most important grunge records are EPs, albeit honest ones. And *Superfuzz Bigmuff* is my personal favorite, all manic garage metal, tribal, hugely produced, off-the-hook, six towering originals of a particularly archival, historic sound. Mudhoney would go on to become the most prolific of the big grunge bands, but they'd have to do it one specifically one slot outside of the big four—Soundgarden, Nirvana, Alice in Chains and Pearl Jam—acting as the genre's purists, the band most likely to be spotted at the record store.

10 ALBUMS THAT CHANGED MY LIFE

SAM KISZKA of GRETA VAN FLEET

Greta Van Fleet have a rock sound that is strongly influenced by all the Rock Gods in the Classic Rock pantheon, from The Beatles to Led Zeppelin. That's a big mountain to climb in order to reach the summit. However, GVF do have the skill set, and in an era dominated by manufactured dance-pop, there is a void to fill.

Greta Van Fleet is the surname of a resident who lives in the band's Michigan hometown. The quirky choice did not alter the fate of becoming overnight sensations within the rock community. After releasing a couple electric EPs that quickly whet the appetite of many a rocker, GVF finally released their debut full-length studio album, *Anthem of the Peaceful Army*, in October 2018.

Sam Kiszka, GVF's bassist and keyboardist, is one of three siblings in the band. Brother Josh is the vocalist and brother Jake is the guitarist. Drummer Danny Wagner grew up as a friend of the siblings. Judging by Sam's remarks on his favorite 10 albums, Danny also had a hand in turning Sam onto some great classics.

– Patrick Prince

KEVIN WILSON, COURTESY OF PUBLICITY

Crosby, Stills & Nash, Crosby, Stills & Nash

This is my favorite album of all time. The reason it's so special for me is that I was listening to it during the time I started getting into music and playing music with my brothers. When we were growing up, we'd sit out around a campfire and play music. That's when I decided to play guitar and at the same time this album was creeping into my life. This album changed my life, it brought me into songwriting.

Crosby, Stills, Nash & Young, Déjà Vu

Stephen Stills played all the bass on the 'couch' record; he played keys, most of the guitar, sang and wrote (most of) the songs. Neil Young had just left Buffalo Springfield and it was a magical occurrence that they'd bring Neil into the band. The *Déjà Vu* record was as spectacular as *CS&N*. I learned all those songs, the album taught me how to play my instruments, most of what I know, my style was from that album.

Joni Mitchell, Blue

This was a fairly recent discovery for me. I wasn't always a fan of Joni Mitchell. While I was putting together a Christmas song playlist, I came across her "River" song. I was touched, a bit shocked, I had no idea what Joni Mitchell really was. She's an angel. If an angel came out of a cloud, she would sound like Joni Mitchell. Joni is the spokesperson of the heart, and *Blue* is one of the best albums ever.

The Beatles, The Beatles (The White Album)

The songs on 'The White Album,' like "Revolution 1," "Revolution 9" and "Wild Honey Pie," are insane songs; they embody what was going on in the late 1960s. It's an important album historically, but it's an amazing piece of art. I think it embodies The Beatles more than *Sgt. Pepper*. It's a very special album for all of us in the band ... We've taken a few hints from The Beatles.

George Harrison, All Things Must Pass

George Harrison is someone who history will remember forever. He was not just a pop star, but a figure of culture ... I don't think that western civilization would fully have delved into Indian culture without him. His songs take you on a mystical journey, you experience all things. And at the end, you're left a little bit crippled as to what just happened. An amazing record.

The Rolling Stones, Goats Head Soup

As far as The Rolling Stones songs go, this one has a lovely continuity ... "Doo Doo Doo Doo Doo (Heartbreaker)" is one of the best rock songs of all time; it embodies all the characteristics of rock 'n' roll, it has an unharnessed rock energy, it's a bit of a plea for change – the whole record is. It was the quintessential Rolling Stones album. This is why they had such a large impact on society and are still around.

Miles Davis, Kind of Blue

This was the album that made me realize what music really is. It's kind of a philosophical album that doesn't say one word at all; it just grabs you, demands your attention. It's emotion, it's a stream of consciousness, it's where he was at that exact moment. *Kind of Blue* is a very next-level album. Miles Davis changed that for pop music, lots of people took notice of what he was doing.

Paul Simon, Paul Simon

Simon & Garfunkel was big for us, Daniel (Wagner) and I. We would sit outside of the coffee house and play... It took me a long time to figure out who Paul Simon was. He's very powerful in a non-confrontational way. When someone starts yelling, all things shut down. When you say something politely, poetically, calmly with a level head, it travels so much further... And that's what is so special about this album.

Elton John, Elton John

This is another record that Daniel came across in high school. I remember he was taking me home from school one day and he said 'Have you heard this?' He put on "Sixty Years On" and I was absolutely floored, taken into some kind of ethereal realm of untouchable things ... beautiful and haunting at the same time. It's very special, it shows what Elton John is: the soul, gospel, ballads, rock 'n' roll.

Jimmy Smith, The Sermon!

This one is particularly special to me. Jimmy Smith's *The Sermon* was so important to me; it opened me up to the world of jazz, it spoke a language I could understand. I will never be a Jimmy Smith, but I learned to play bass with my feet from that record. It was monumental in my life as it showed what you can do if you put your mind to it. Playing bass with my feet has become a part of Greta Van Fleet's sound.

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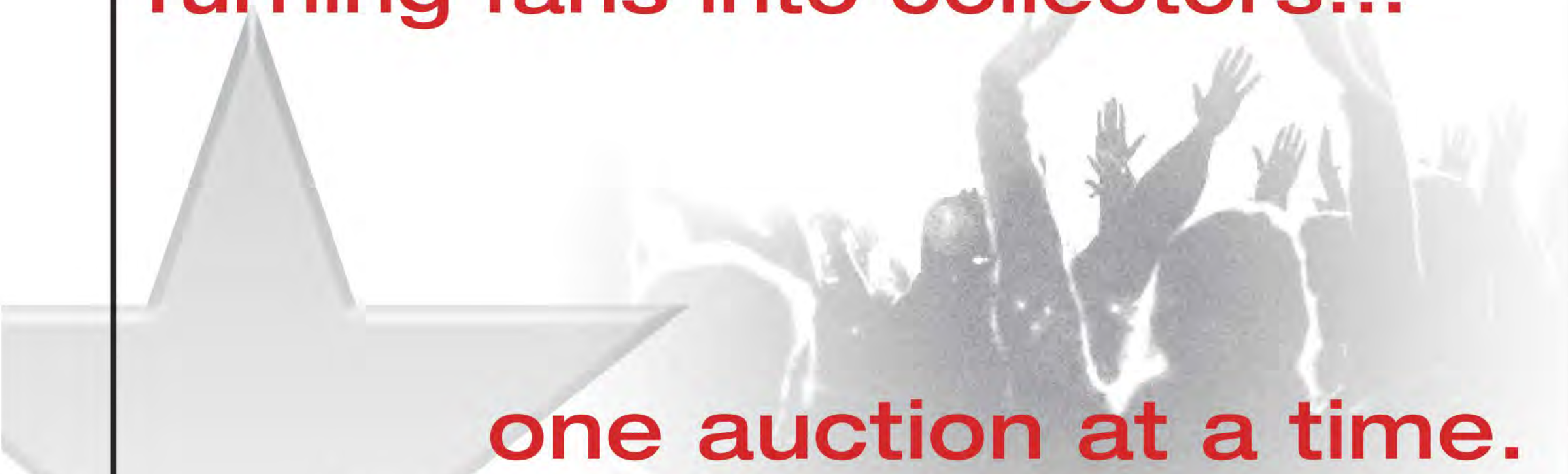

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FABULOUS FLIP SIDES

THE FLIP SIDES OF CHER

BY WARREN KURTZ

To celebrate Cher as a Kennedy Center Honors recipient, we'll share three vinyl flip sides from three different decades.

"LEAVE ME BE" SONNY & CHER (Atco flip side of "Have I Stayed Too Long," 1966)

Between the Top 10 successes of "I Got You Babe" and "Baby Don't Go" in 1965 and "The Beat Goes On" in 1967, Sonny & Cher had five more Sonny Bono compositions in the Top 100, including "Have I Stayed Too Long" in 1966. Its flip side, "Leave Me Be," was first heard in the prior year by The Zombies as the flip side of "Tell Her No" and was co-written by their bassist Chris White. On the Sonny & Cher cover, Cher powerfully sang, "You better leave me be, til I don't want you anymore. I don't want to meet you again, until I'm sure I'm over you." This song was also included on the duo's second album, *The Wondrous World of Sonny & Cher*. That same year, Cher, as a solo performer, achieved her first Top 10 hit with Sonny's composition "Bang Bang (My Baby Shot Me Down)" and her second Top 10 hit with another Sonny composition, "You Better Sit Down Kids" the following year.

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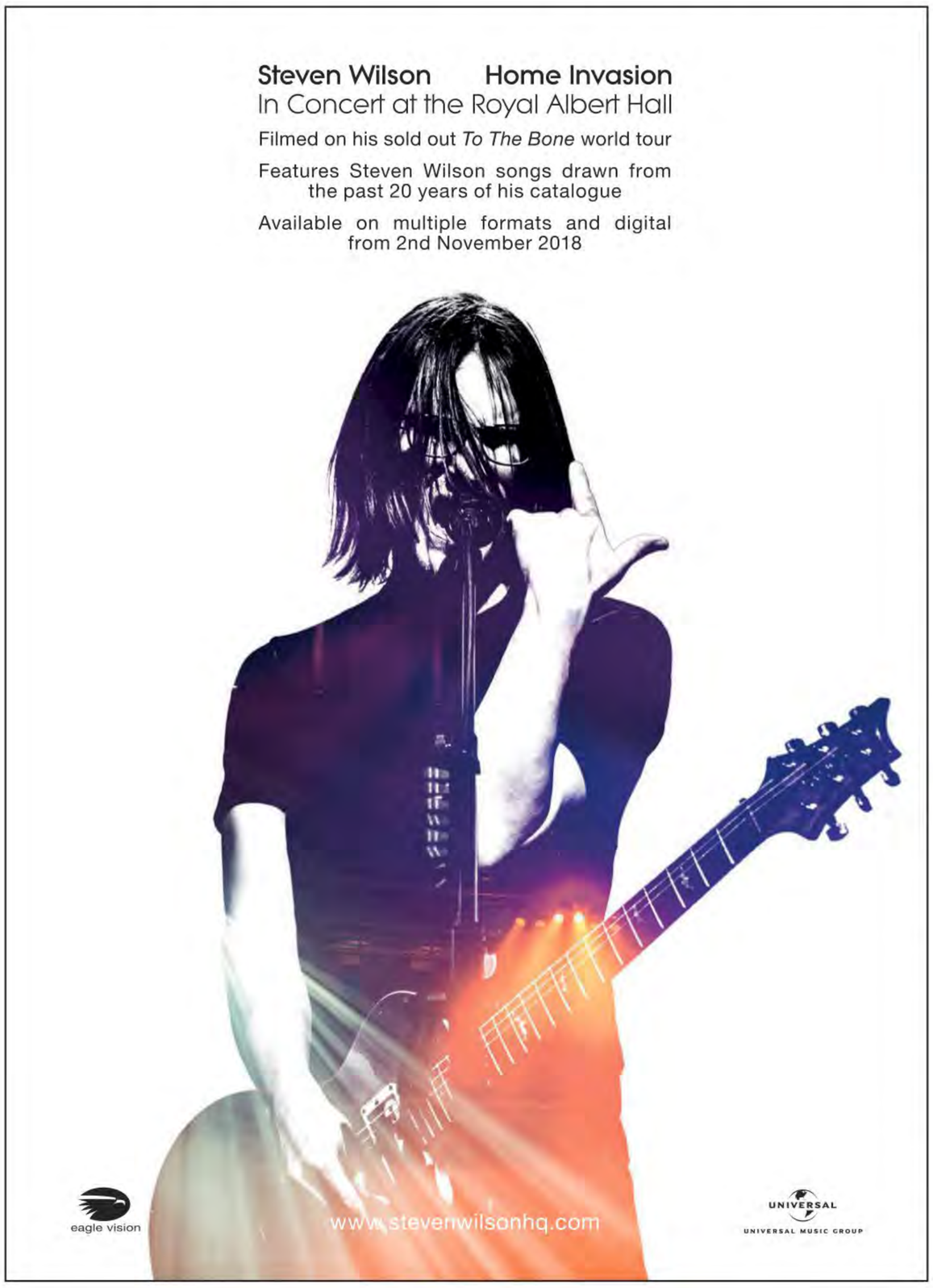

"MY SONG (TOO FAR GONE)" CHER (Casablanca flip side of "Take Me Home," 1979)

Coinciding with the first season of The Sonny & Cher Comedy Hour, with Cher dressed in costumes and gowns designed by Bob Mackie, the duo placed two singles in the Top 10, "All I Ever Need is You" and "A Cowboy's Work is Never Done." During that first season, Cher also achieved her first No. 1 gold single with 1971's "Gypsys, Tramps & Thieves." She had two more No. 1 gold singles, back to back, in the middle of the decade, "Half-Breed" and "Dark Lady." At the end of the decade she achieved her fourth Top 10 gold single with the dance song, "Take Me Home." The flip side was the ballad, "My Song (Too Far Gone)," from the *Take Me Home* album, which included songs produced by Ron Dante, who told *Goldmine*, "My favorite song on the album is the finale, 'My Song (Too Far Gone).' Cher doesn't write a lot of songs, but she co-wrote this personal song about Gregg Allman and their son. She was so easy to work with and a totally warm person to me and all the musicians on those sessions I produced. Cher showed up early every day at the studio and sang her heart out on every song we did. Producing Cher was one of the highlights of my career. There will never be another star quite like her."

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"DANGEROUS TIMES"
CHER
(Geffen flip side of "I Found Someone," 1987)

After a long absence in the Top 100, while Cher focused on films including *Silkwood*, she returned in 1987 with "I Found Someone" from her self-titled album *Cher*. Michael Bolton co-wrote this powerful love anthem, which brought Cher back to the Top 10. The flip side of "I Found Someone," also from the album, was "Dangerous Times," dealing with the potential vulnerability of relationships. The chorus was on par with the crispness of Belinda Carlisle's "Heaven is a Place on Earth," which was No. 1 as Cher's single was climbing the charts. Background singer Rosemary Butler doubled Cher's vocal strength in the chorus and Little Feat's Bill Payne provided a solid keyboard backdrop on this song, produced by Peter Asher. In 1989, "Dangerous Times" was used again as a flip side, this time for her gold single duet with Peter Cetera, "After All." The record stayed in the Top 100 while her next gold single, "If I Could Turn Back Time" was beginning its rise that summer.

In the '90s Cher had five charting cassette singles of which "Love and Understanding," written by Diane Warren, was the most successful. Near the end of the decade Cher asked, "Do you believe in life after love?" This CD single, "Believe," became Cher's biggest hit, spending a month at No. 1 and going platinum. In 2002, she was in the Top 100 with "Song for the Lonely." In 2013, Cher's *Closer to the Truth* album was filled with catchy dance numbers and a ballad showing off her vocal range called "I Hope You Find It." In September of this year, Cher released an album of 10 ABBA covers called *Dancing Queen*, including "Mama Mia," which features the line, "Here we go again." Cher's "Here We Go Again Tour" runs through May 18, 2019. Joel Hoekstra, told *Goldmine*, "It's been an honor to play guitar for her. Musically speaking, her material is diverse and that makes for an entertaining set of music to play. There are also a couple of moments on stage where I step out and perform with her a bit, and words escape me when it comes to describing what a cool feeling that is. Every show she does something different and that really can keep you on your toes."

The televised coverage of 2018's Kennedy Center Honors airs Wednesday, December 26 .

RECORD SHOW CALENDAR

Dec 01 MI, Livonia Motor City Music Convention. Elks on Plymouth Road (East of Merriman). 6 YEARS GOING STRONG, 1 BLK EAST MERRIMAN, SOUTH OF I-96 A: $3. SH: 10AM-4PM. C: 313-304-0778.

Dec 01 NC, Charlotte Charlotte Music Collectors Show, Springhill Suites, 12325 Johnston Rd., show times 10am-4pm, admission $2.00 <Facebook.com/GregNealShows>

Dec 02 NC, Raleigh Raleigh Music Collectors Show, Hampton Inn, 3920 Arrow Dr., show times 10am-4pm, admission $2.00 <Facebook.com/GregNealShows&gt

Dec 02 CT, Cromwell CROMWELL RECORD RIOT! Radisson Hotel, 100 Berlin Road. 45 Dealer Tables A: $3. Early Admission 7:30 AM - $10. SH: 9AM-4PM. C: 914-409-3982

Dec 02 IA, Des Moines Des Moines Music Collectors' Show. Holiday Inn - 1050 6th Ave. Over 20 midwestern dealers. LPs, 45s, CDs, DVDs & more! A: $2. SH: 10AM-4PM C: 515-284-1401

Dec 02 IN, South Bend South Bend Record & CD Collector's Show. Comfort Suites 52939 In 933N @Cleveland Rd. We've expanded! 2 rooms 63 tables! $30-6 foot Discounts for >1. A: Free. SH: 11AM-5PM. C: 574-329-1483. See us on Facebook.

Dec 08 NJ, Wayne The SECOND SATURDAY Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH: 10AM-4PM. C: 973-209-6067. www.showsandexpos.com – Get on the eMailing List for discount admission!

Dec 08 MI, Grand Rapids Grand Rapids Record & CD Show; Westgate Bowl Center (Banquet Room) 4486 Alpine Ave. NW Grand Rapids MI 49321. Show hours 10 am-5 pm; FREE admission; Dealers and Collectors from all over the Midwest and beyond selling new & vintage vinyl records, CDs and memorabilia. Tables are $40. Call Doug Smith 616-802-0076 or email dlmssmith@msn.com.

Dec 09 MI, Kalamazoo Kalamazoo Record & CD Show. Kalamazoo County Fairgrounds Expo Ctr 2900 Lake St. Dealer tables $40 for 1, $75 for 2, $105 for 3: Take I94 Sprinkle Rd Exit, Left to Bus. 94 (3rd light), Turn Left to 2nd Light. A: Free. SH: 11AM-4PM. C: 734-604-2540.

Dec 09 CT, Norwalk NORWALK VINYL RECORD SHOW. Hilton Garden Inn, 560 Main Ave, Norwalk - 25 dealer tables. A: $4. Early Birds at 9am-10am, $10. SH: 10am-4pm. C: musicexpos.com 860-840-6171 musicexpos@yahoo.com.

Dec 09 PA, Lancaster Pennsylvania Music Expo. Continental Inn, 2285 Lincoln Highway (Beside Dutch Wonderland). A: Free. SH: 9AM-3PM. C: 717-898-1246. www.recordcollectors.org

Dec 15 CA, Los Angeles LA Record Fair. 5610 Soto Street, Huntington Park, CA 90255. One table $50, 3 tables $125, 5 tables $200. Food trucks $100 - Off loading starts 3PM ends 7PM Fridays before show. A: Free. SH: 3PM-8PM. C: 213-926-8220. Website: www.larecordfair.com

Dec 15 NY, New York The NEW YORK CITY Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10AM-4PM. C: 973-209-6067. www.showsandexpos.com – Get on the eMailing List for discount admission!

Dec 15 MA, Northampton THE NORTHAMPTON RECORD FAIR, The World War II Club, 50 Conz St, Northampton, Massachusetts 01060 on SATURDAY from 9am-5pm. 40 tables of vinyl records and CDs from local and regional record dealers. Early admission from 9-11am is $5, for the diehards looking to snatch the rare finds. FREE admission from 11-5PM. All ages, everyone's invited. DJs will be spinning vinyl all day at the fair. Contact Justin at StudebakerhawkDJ@gmail.com

Dec 16 IN, Indianapolis Crossroads Music Show. Northside Knights Of Columbus 2100 E. 71st Street 46220. Naptown's Biggest & Best Show! Over 70 x 6 tables @ 30 ea. Dealers from all over! A: $3. SH: 10AM-4PM. C: 317-627-8057

Dec 16 MD, Arbutus Arbutus Record & CD Show. Arbutus Volunteer Fire Dept Hall 5200 Southwestern Blvd Arbutus MD 21227. A: Free. SH: 9AM-3PM. C: 410-242-4649. Check out our website: www.arbutusrecordshow.net !

Dec 16 TX, Houston Houston Record Convention. Southwest Hilton Hotel 6780 Southwest Freeway at Hillcroft. 6,000 Sq. feet packed with all types and formats of music as well as DVDs and musical memorabilia. A: $4. SH: 10AM-4PM. C: 832-816-6727.

For more Show Calendar dates, go to www.GoldmineMag.com

Graham Parker:

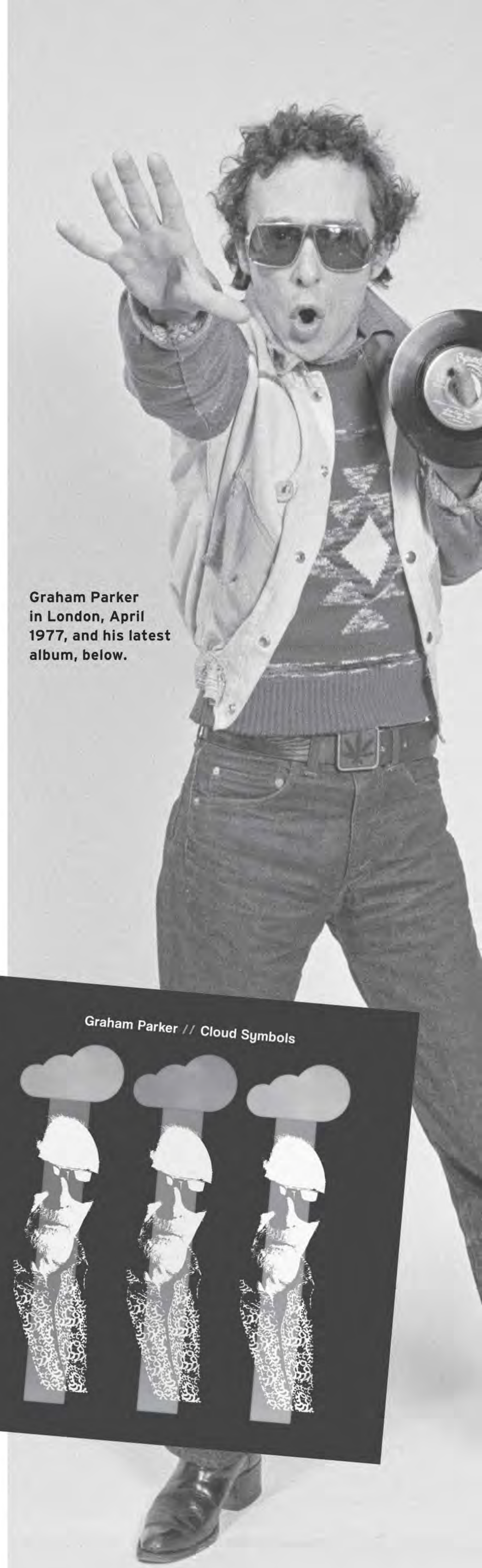
A Once Frenzied Firebrand Seizes On A Mellower Mood

BY LEE ZIMMERMAN

AN UNABASHED CURMUDGEON, firebrand rocker and unrepentant rebel, Graham Parker originally emerged on the Brit rock scene in 1975, garnering critical acclaim and making a significant splash just prior to Britain's petulant punk uprising. With former members of the pub rock outfits Brinsley Schwarz and Ducks Deluxe in tow, Parker and his band the Rumour took the scene by storm, setting the stage for other insurgents like Elvis Costello, Joe Jackson, Billy Idol and Johnny Rotten while establishing a career which remains resilient even to this day.

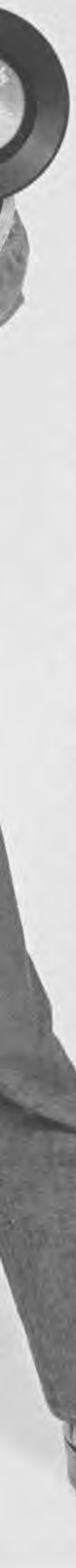
Parker's debut album *Howlin' Wind*, released in 1976, still ranks as one of the milestone recordings of the modern rock era, the first of many epics Parker would release throughout his illustrious career. His influences spanned a wide gamut of seminal sources—Dylan, Van Morrison, the Stones and early R&B—and his songs such as "Black Honey," "Soul Shoes," "Fool's Gold," "Don't Ask Me Questions," a cover of the Jackson Five's "I Want You Back," and "Mercury Poisoning" (the latter a pointed putdown of his first record label) established him as a cynical yet savvy singer and showman whose creative energies never wavered even as he struggled for commercial success. Later albums *Squeezing Out Sparks, The Up Escalator, The Real Macaw, Another Grey Area, Struck By Lightning, Don't Tell Columbus, Deepcut to Nowhere, and The Mona Lisa's Sister* found Parker's successful streak continuing unbroken well into the 2000s and beyond. Even after his break with the Rumour, with whom he would reunite in the new millennium, Parker's ability to maintain his independence and intensity never faltered. He plied his talents with other backing bands—the Figgs, with whom he recorded the cynically titled *Songs of No Consequence*, chief among them—and even Bruce Springsteen felt an obligation to pay homage, guesting on *The Up Escalator* in a sure sign of respect and deference.

Parker's reunion with the Rumour for the album *Three Chords Good* led to their appearance in the Judd Apatow film *This Is 40* and a well-received revival of sorts that spawned the album *Mystery Glue* later on. However, Parker's new album, *Cloud Symbols*, featuring a new backing band called The Goldtops and the Rumour Brass, with whom he last performed 40 years prior, finds him in a decidedly mellow mood. He was clearly in that contented state of mind when *Goldmine* spoke with him shortly after the new album's release.



Graham Parker in London, April 1977, and his latest album, below.

GOLDMINE: *Over all,* Cloud Symbols *seems to find you sounding positively carefree. It certainly seems a far cry from the insurgent stance once expected of you. Why the change in tone?*



GRAHAM PARKER: It's largely because over the years I've learned how to sing. I yelled before, I had no stage experience to speak of before the Rumour, but a few decades of doing this forced me to find a real singing voice. Performing as a solo artist works wonders as well. I often liked the singer-songwriters of the early 1970s more than aggressive vocal styles. I just needed to gain attention back then, and I also wanted to destroy the prog rock that ruled in the mid 1970s, even though I'd been into it a few years before. It became smug and flatulent and had to be crushed, and my aggressive tone was an antidote.

GM: *What is the reference in the album title?*
GP: You can find those words in the song "Is The Sun Out Anywhere." They just popped out at me as a good title, as is often the case. They just sound good.

GM: *Can you reveal the identity of your muse—you seem rather infatuated after all.*
GP: There's no fixed point or any one person I'd call my muse. "Every Saturday Nite" and "Maida Hill" are almost painfully sad. "Girl In Need" is hopeful and uplifting. I wouldn't call it a happy album though! And it's always good to remember something John Lennon said in the film *Imagine*: "It's just playing with words, man." It's best to not take this stuff as anything other than fiction I'd say!

GM: *How about some insight into what inspired these songs and when they were written?*
GP: As is often the case, I was writing a number of songs, some of which I put on the back burner because they weren't right for this album. I think once I'd recorded "Love Comes" on my iPhone in the kitchen. I knew the direction I was going in and continued writing songs with a similar feel (and eventually) I saw a consistent sounding album emerging. I probably had bits of the songs on this album as far back as two years ago. I take longer these days; it doesn't all come out in a rush.

GM: *Of all the great albums you've recorded over the years, which do you consider your favorites? And why?*
GP: It's hard to beat the first one, *Howlin' Wind*. Every song and performance holds up totally. *Struck By Lightning* is up there, and *Deepcut To Nowhere* is special, too. *Don't Tell Columbus* as well. Most of my records are worthy in some way or other.

GM: *Having done such great work, do you feel that you set a high bar for yourself early on— one you have to match or top with each succeeding effort? If so, is that intimidating at times?*
GP: I've always thought that the next album I make should be excellent ,and so yes, I set a very high bar for myself every time. It is indeed a bit daunting! But I never think I've got to make a "classic" or anything like that. It's always going to be very good or great, depending on the breaks.

GM: *You have a new band working with you, all of whom are seasoned veterans. What made you decide to reunite with the Rumour Brass in particular? And given his tenure in the Rumour, was guitarist Martin Belmont a natural choice?*
GP: I recorded "Love Comes" first before getting on with the album. The reason I recorded that song with just voice and guitar in the kitchen on the iPhone was because Judd Apatow emailed me asking if I had any songs for one of his TV shows that he was working on. He heard my demo and said he loved it and wanted it recorded, so I did. He used it on his HBO series *Crashing*. Then I sent him a rough mix of "Dreamin'" and he used that on his Netflix show, *Love*. Martin (Belmont) can play with great subtlety when it suits a tune and he immediately sprung to mind as the man for the job. As the rest of the writing progressed, Martin seemed like the natural fit to me. I didn't even consider anyone else. Martin also suggested using the rhythm section and Geraint (Watkins), the keyboard player, lives near the studio so that was a no brainer. Some of the songs also screamed "Horn Section!" to me. I'd used the Rumour Brass on the very last GP/Rumour gig that we did in the Forum in London on six songs at the end of the show, so that too was an obvious choice.

GM: *Is there any chance that you may work with the Figgs once again?*
GP: I wouldn't discount that possibility, (but) it would come down to a whim on my part and what kind of show I might want to put on. I am however slowing down and reducing the live work, and I don't consider it to be the most important thing to me. Writing and recording are the most important aspect these days. But you never know...

GM: *What led to your signing to your new record label? It's a relatively new company —did you find that appealing?*
GP: Well, I was pretty sure the one album (*Mystery Glue*) and the career spanning box set (*These Dreams Will Never Sleep*) were going to be as far as Universal would go, so I had to look for an alternative. 100% Records have the band Stone Foundation, and I've interacted with them on a few occasions, so it seemed worth pursuing. The guys who run the label were interested and loved the record when I played the finished product to them. I saw no reason to look further. They really know how to work the social media side of things and understand the modern market, something I don't have much knowledge of! Excellent company all round.

GM: *Actually, you've had relationships with several labels. What's been the reason for your switch from label to label?*
GP: I've been very lucky with labels, even though most would think the exact opposite. I had four album deals almost every time with major labels from the first album way into the 1990s when I was on RCA in the states. That's rare. In the mid-90s it began to be clear that major labels were not going to be interested or even useful to many artists, so going down to the indie labels was obviously the only way to go. Since then, I've self-funded the making of my own albums, then I look around and see what label I might fancy

ESTATE OF KEITH MORRIS / CONTRIBUTOR / GETTY IMAGES

Graham Parker, 2018.

“I’ve always thought that the next album I make should be excellent, and so yes, I set a very high bar for myself every time.”

having a go at it and send them the finished result. The last thing I need is some hotshot trying to be involved with my creativity. It’s a case of, “Here it is, if you don’t want it, fine.” I treat every deal these days as a one-off but I’m open about it if any particular label want the next one.

GM: *Have you mellowed as you’ve gotten older? Elvis Costello certainly seems to have done the same—initially your careers followed a parallel path. Could the same be said of what the two of you are doing now?*
GP: I can write “angry songs” like falling off a log—just listen to “Coathangers” on *Three Chords Good*—but I don’t like them as much as songs like “Between You And Me” from my very first record. The “mellower” songs like that seem to have not garnered the attention like the more volatile ones always did. Very understandable, because I couldn’t sing in those days, I yelled them sounding like a man with advanced throat cancer. Some critic said, regarding my cover of “I Want You Back,” that I sang it like I was repossessing a car! As stated earlier, I much preferred the singer-songwriters, specifically James Taylor, John Prine, Jackson Browne, Carole King, among others, over punk and other aggressive music. I’m just being myself more now. Plus, I’m pushing 68 for goodness sake! It’s not becoming of an artist to try to be that 20-something year old he once was. And I’m a creative artist. This is a continual stream of creativity, so it has to roll onwards, always with shifting currents.

GM: *Speaking of Elvis (Costello), being that you were contemporaries with a similar musical vision, was there any sort of rivalry between the two of you? Did you consider yourselves colleagues? Was there any sort of social or professional exchange between the two of you?*
GP: Sorry to tell everybody, but we were not joined at the hip. I think I only met him briefly about twice! He did however use Nick Lowe as a producer as I had done a year or so earlier for my first album and used the Rumour rhythm section on some recordings, among other connections, like getting his deal with Stiff Records, a label that my success basically funded. And I used the Attractions drummer and keyboard player on a record in the 1990s. It’s also true that he was up and running and had a band playing London clubs well before me. There are undoubtably similarities in where we were coming from, but I think he had some good songs going for him before my songwriting hit the good vein that you hear on *Howlin’ Wind*.

GM: *Did you consider yourself part of the punk movement? Why or why not?*
GP: The words punk and new wave were not in the usual parlance in 1976, contrary to the way people often think. Prog rock ruled outside of London and a few other major cities.

It was definitely in the making though, but the Sex Pistols were playing poorly attended clubs while we were playing the universities and theatres before the end of that year. Punk was stripped down to four instruments, max, same with new wave. Our music was dense, very unlike both genres. It was my intensity of delivery only that got me retroactively lumped with that. It didn’t bother me at all, and also, contrary to popular belief, every record I made in the 1970s sold more than the last one during the punk reign. Punk didn’t “kill me,” as some idiots have said; it increased my audience. After the Pistols’ first record came out I recall some gigs packed to the rafters and people were chucking beer and spitting at me! They’d got the memo and acted accordingly.

GM: *How did you originally connect with Brinsley Schwarz and the other musicians who would eventually morph as the Rumour?*
GP: The guy who discovered me, as it were, Dave Robinson, became my manager and he had managed Brinsley Schwarz, a band I’d never heard and whose name I’d only seen in the gig guide in the *Melody Maker* music paper. No one I knew had heard of “pub rock” or any of those acts. Robinson put the band around me, simple as that. I knew right away that they could play all the styles I was working with.

GM: *What haven’t you ever been asked in an interview before?*
GP: Ha! I’m coming up blank on that one!

GM: *Anything you’d like to add?*
GP: Not really, just enjoy the music for what it is, people. Get the mythology and pigeon-holing out of the equation!

PUBLICITY PHOTO

RARITIES ON COMPACT DISC (CD)

AC/DC - Rare . . . Rarer . . . Rarities - demos and unreleased studio tracks
AC/DC - Rock In Peace - Towson MD 10/16/79 - excellent soundboard
Allman Brothers - Wonderin' West - Fillmore West 1/29/71 - excellent soundboard
Gregg Allman - One More Try: An Anthology (2CD) - rare out-of-print 1997 release
(ABB) Dickey Betts - I Saw The Light - Ultrasonic Studios NYC 11/3/74 - excellent FM broadcast
Barenaked Ladies - Naked At The Tweeter (2CD) - Mansfield, MA 7/31/99 - excellent soundboard
Beatles - Meet The Threetles! - reunion jam sessions 6/23/94 (soundboard) plus FAAB and Real Love mixes
Beatles - Mythology Vol. 1 (3CD) - studio outtakes - discs may be ordered separately
Beatles - Mythology Vol. 2 (4CD) - studio outtakes - discs may be ordered separately
Beatles - Mythology Vol. 3 (4CD) - studio outtakes - discs may be ordered separately
Beatles - Not For Sale - unreleased studio recordings
David Allan Coe - Bonifay 1984 - Bonifay, FL 2/5/84 with Warren Hayes - excellent soundboard
David Crosby - Naked In The Rain - Los Angeles 12/93 - excellent audience recording
CSNY - Almost Cut My Hair - Boston 3/27/00 - excellent audience recording
CSNY - Long Time Gone (2CD) - LA Forum 6/28/70 + 6/26/70, NYC 6/7/70 - excellent soundboards
Dire Straits - Rotterdam 1978 - Holland 10/19/78 - excellent FM broadcast
Bob Dylan - Times Have Changed (2CD) - Asheville NC 5/1/01 - excellent audience recording
Peter Frampton - Jumpin' Jack Flash - Denver CO 3/6/74 - excellent FM broadcast
Rory Gallagher & Taste - Keep Rollin' On - Stockholm, Sweden 9/9/70 - excellent soundboard
Rory Gallagher - My Father's Place - Rosalyn, NY 9/7/79 - excellent soundboard
Rory Gallagher - Secret Agent In Cologne (2CD) - Koln, Germany 6/6/76 - excellent soundboard
Grateful Dead - Dead In Cornell (3CD) - Ithaca NY 5/8/77 - excellent soundboard
Jimi Hendrix - 25 Alternates - unreleased versions 1966-70
Jimi Hendrix - Another War Heroes - outtakes and alternate versions
John Hiatt - Record Plant - Sausalito CA 4/4/96 - excellent FM broadcast
Janis Joplin - Live Thrills - The Matrix, San Francisco 1967 - excellent soundboard
Janis Joplin - Long Way From Tryin' - San Francisco 2/12/67 - excellent soundboard
Janis Joplin - Raise Your Hands - Amsterdam 4/1/69 (excellent soundboard) plus Dallas TX 8/30/69 (very good audience recording)
Kinks - Rare Anthology Volume One (2CD) demos, live, outtakes from 1963-1991 - very good to excellent studio and soundboard recordings
Kinks - Rare Anthology Volume Two (2CD) demos, live, outtakes from 1963-2001 - very good to excellent studio and soundboard recordings
Kinks - Secret Sessions (3CD) - BBC performances 1963-72 plus studio rarities and live at Woodland Hills CA 11/21/70 (very good audience recording)
Led Zeppelin - A Hard Rock Night (3CD) - Tokyo, Japan 9/24/71 - excellent audience recording
Led Zeppelin - Salt Lake City (2CD) - Salt Palace, SLC, UT 5/26/73 - excellent soundboard
Led Zeppelin - Scat - Milwaukee, WI 8/31/70 - good audience recording
Led Zeppelin - Second Night In The Garden (3CD) - NYC 6/8/77 - very good audience recording
Little River Band - Paul's Mall 1977 - Boston, MA 7/6/77 - excellent FM broadcast
Mahavishnu Orchestra - Whiskey A-Go-Go 1972 - West Hollywood, CA 3/27/72 - excellent FM broadcast
Manassas (with Stephan Stills) - Bananafish - Bananafish Garden NY 4/16/73 - excellent FM broadcast
Pink Floyd - Bristol 1974 (2CD) - Somerset, England 12/14/74 - excellent audience recording
Pink Floyd - The Dark Side Demos - outtakes 1971-72
Porcupine Tree - NEARfest 2001 (2CD) - Bethlehem PA 6/23/01 - excellent soundboard
Elvis Presley - Let Yourself Go! - outtakes & rehearsal for "Elvis" (The '68 Comeback Special) - excellent studio & soundboard recordings
Elvis Presley - Pure Diamonds (4CD) - uncut and undubbed RCA studio sessions
Elvis Presley - Rockin' With The King April Fool's Day Vol. I & II (2CD) - Las Vegas 4/1/75 9:00 and 12:00 shows - good to very good audience recordings
Elvis Presley - The Unissued Elvis 1956-1958 (2CD) - unreleased studio takes
Prince - The Black Album - very rare out-of-print CD
Prince - The Coolest Place On Earth (2CD) - Coachella Festival 4/26/08 - excellent audience recording
Rolling Stones - Bite The Big Apple (2CD) - Giants Stadium NJ 8/14/94 - excellent soundboard
Rolling Stones & New Barbarians - Blind Date Revisited (2CD) - Toronto 4/22/79 - excellent soundboards
Rolling Stones - Buffalo 2015 - Buffalo NY 7/11/15 - excellent soundboard
Rush - Freefall - Angora Ballroom, Cleveland OH 12/16/74 plus Whiskey A Go-Go, Hollywood, CA 11/74 - excellent soundboards
Rush - Grace Under Toronto - Maple Leaf Gardens, Toronto, Canada 9/21/84 - excellent FM broadcast
Springsteen - 22 Diamonds In My Pocket - b-side collection
Springsteen - Allen Theatre (2CD) - Cleveland, OH 4/7/76 - excellent soundboard
Edgar Winter Group - Frankenstein At The Mosque - Pittsburgh 11/3/72 - excellent soundboard
Johnny Winter - B.B. King's - NYC 8/28/03 - excellent soundboard
Johnny Winter - Welcome To Paradise - Boston 1983 - excellent soundboard
Johnny Winter - Whole Lotta Love - Boston, MA 8/11/78 - very good FM broadcast
Neil Young - Retrospection (2CD) - assorted rarities 1969-76 - very good to excellent audience recordings and soundboards

RARITIES ON DVD

38 Special - Wild Eyed And Live! - Nassau Coliseum, Uniondale, NY 7/84 - pro-shot
The Association - Greatest Hits On DVD - TV clips 1967-69
Bad Company - TV Reels 1974-79 - DKRC 10/12/74 + 10/3/76, promos 1975, Wembley Stadium, London 3/10/79, UK Pop Rock show 4/21/79 - excellent TV footage
Baker Gurvitz Army - Live 1975 - Musikladen German TV 2/24/75 - TV broadcast
Beach Boys - TV Files - Japan TV 1991 plus bonus tracks 1964-79
Beatles - Ed Sullivan Anthology 1964-70 - all four appearances - excellent remastered footage
Beatles - Hollywood Bowl - newscast plus soundboard & also unedited footage plus 1963-64 concerts - pro-shot - 2006 remastered
Beau Brummels - TV Collection - TV clips 1965-2008
Junior Brown - Guit-Steel God - TV broadcasts 1994-2003
Buffalo Springfield - TV & Live Collection - pro-shot including 1997 RnR HoF induction with Tom Petty
Bob Dylan - Through The Years Vol 1 & 2 (2DVD) - best of & rarities 1963-2003 - all pro-shot
Flying Burrito Brothers - Family Tree - FBB & related video clips from best available sources 1969-85
Foghat - Blues Tribute - Paladium NYC 1978 with Johnny Winter, Muddy Waters, Otis Blackwell, John Lee Hooker, etc. - pro-shot
Jan & Dean - 1959-1966 - rare TV and film appearances
KISS - Coventry 1973 - Queens, NY 12/22/73 - very good audience recording
Love - The DVD Collection - TV & film clips 1966-91
Love - The Forever Changes Concert - London 1/15/03 - pro-shot
Yngwie Malmsteen - Royal Oak 1986 (2DVD) - Music Theater, Royal Oak, MI 9/29/86 - first solo tour with original singer Jeff Scott Soto - excellent audience recording
Steve Marriott - Compilation - Small Faces & Humble Pie pro-shot videos 1969-74
Porcupine Tree - Den Bosch 1995 - rare promo tape with improved audio and video quality
Porcupine Tree - Koln 2005 - Live Music Hall, Koln, Germany 11/19/05 - TV broadcast
Porcupine Tree - MHz 2003 - Falls Church, VA 7/21/03 - four songs plus interview
Porcupine Tree - Progressive Festival - San Francisco 5/30/99 - 10 songs - excellent audience recording
Porcupine Tree - Radio City Music Hall 2010 (2DVD) - NYC 9/24/10 - excellent audience recording
Porcupine Tree - Uden 1994 - The Netherlands 1/7/94 - very good audience recording of a very early show
Rolling Stones - Rio de Janeiro 1998 - Brazil 4/11/98 - Bridges To Babylon tour - pro-shot
Rolling Stones - Steel Wheels Tour - Tokyo 2/24/90 - unaired pro-shot TV special
Linda Ronstadt - Rockpalast 1976 - unaired episode Offenbach, Germany 11/16/76
Uli Jon Roth - The Brat Stop 2013 (2DVD) - Kenosha WI 2/15/13 - excellent audience recording
Uli Jon Roth - Rock Hard Festival 2018 - Gelsenkirchen, Germany 5/20/18 - pro-shot
Uli Jon Roth - Reggies 2013 (2DVD) - Chicago 2/17/13 - excellent audience recording
Uli Jon Roth - Concordia 2016 - Concordia CA 5/19/06 - very good audience recording
Scorpions - Day On The Green - Oakland CA 8/31/85 - pro-shot
Springsteen - Citizen Bruce - Washington DC 10/11/04 - pro-shot
Springsteen - Human Rights Final! - Buenos Aires, Argentina 10/15/88 - pro-shot
Springsteen - Rockefeller Plaza - NBC's The Today Show, NYC 7/28/07 + 10/16/07 broadcast & rehearsal
The Who - Rockpalast 1981 - Essen, Germany 3/28/81 - pro-shot
Jackie Wilson - Best Of - TV broadcasts 1960-74
Neil Young - Avery Fisher Hall - NYC 4/25/11 - excellent audience recording
ZZ Top - "Three Lone Wolfs" - Rockpop In Concert 1982, Sweden 1983, OGWT 1980, PinkPop 1982, Rockpalast 4/19/80 - TV broadcasts
Best Of Hollywood Palace (2DVD) - TV broadcasts and master tapes
Hollywood Palace 1964 - Rolling Stones, Buffalo Springfield, Janis Joplin, Hollies, Donovan, Mamas & Papas - pro-shot
Rock n Roll Hall Of Fame 1995 - First induction ceremony 9/2/95 - Springsteen, Chuck Berry, Aretha, Al Green, Bon Jovi, Fogerty, etc.
Rockin' & Boppin' - excellent 1950's TV & film clips incl. Bill Haley, Diamonds, Everly Brothers, Gene Vincent & more

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STEVEN WILSON BREAKS IN

FORMER PORCUPINE TREE FRONTMAN EXPANDS HIS SOLO PALETTE WITH LIVE RELEASE, ***HOME INVASION***.

BY HOWARD WHITMAN

IT MAY HAVE SEEMED like a risky move in 2010 when singer/songwriter/guitarist/producer Steven Wilson disbanded Porcupine Tree. The progressive metal quartet was achieving worldwide success, but Wilson chose to focus on his solo career.

That gamble has paid off handsomely for Wilson, as his successful solo releases, culminating in *To the Bone* (2017), have built upon the career growth he achieved with his former band.

The *To the Bone* tour, which has played to sellout crowds around the world, has now been documented in a new concert film, *Home Invasion*, which was released in a variety of video and audio configurations in November.

In addition to his solo work, Wilson is also well-known for remixing classic albums for 5.1 audio by artists such as Yes, Jethro Tull, Roxy Music, XTC and Tears for Fears.

***Goldmine* recently spoke with Wilson about the new live release, his Porcupine Tree legacy, the value of defying expectations and his opinion of a certain "Fab" remix.**

HAJO MUELLER

GOLDMINE: *We haven't had a live release from you since 2012. What prompted you to film and record this tour?*
STEVEN WILSON: I've had a little bit of pressure put on me for the last couple of albums to do some kind of concert film, and I've resisted, partly because I feel that there's something that's inherently compromised about trying to capture a live experience on film. What's changed this time was that firstly, the *To the Bone* show is definitely the most ambitious (one) visually and musically that I've ever put on. And secondly, the opportunity came because of the three nights at the Royal Albert Hall, which is probably my favorite venue in Europe, if not the whole world. Being able to do three consecutive nights and film the last night, to me that made sense because it took a lot of the pressure away. Having cameras there sometimes can make you very self-conscious and a bit stressed. Hopefully it comes across in the film that I was very relaxed, the band were very relaxed. It was an opportunity I couldn't really turn down this time.

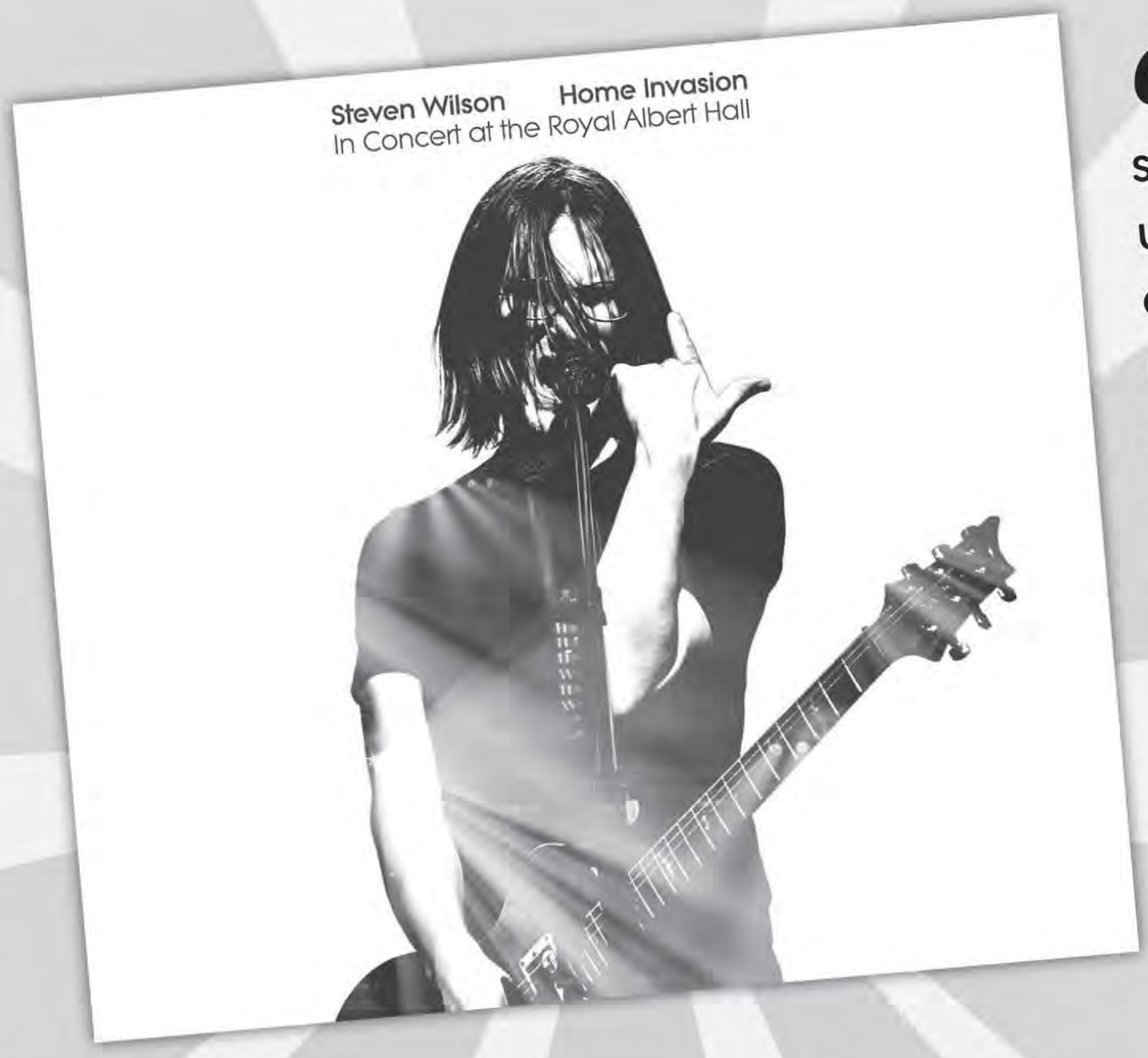
GM: *It struck me as I was watching that your work has always been cinematic and visual. Are you interested in pursuing filmmaking? Do you have any plans in this direction?*
SW: I've been working on a script for a long time now with a friend of mine who is a very good filmmaker, and we're approaching the point where we may be looking at getting into production, probably sometime toward the end of 2019. That's exciting. When I was growing up, I was always as passionate about cinema as I was about music—well, maybe slightly more passionate about music—but for me, the two things were very much connected. To this day this is true: whenever I'm writing a new song, I'm more kind of "seeing" it in my head... It will be a complete package, an audio-visual spectacular. The problem with that historically is, it was too expensive to do something like that, and it's still not cheap, but it's becoming a lot more practical. With laptops and HD cameras, you can film stuff on your phone; it made things like that within my grasp. The technology has come so far that it's enabled me to really not have to worry about anything but the power of the imagination. If I can imagine something, I can put it on; that's something I couldn't have done perhaps even 10 years ago.

GM: *In the film, you implore the audience to stand up and "disco dance" before you play "Permanating" (an uncharacteristically upbeat song from* To the Bone*). Do you foresee your music going in a more pop direction in your upcoming work?*
SW: "Permanating" is one I'm extremely proud of, but it's a song that popped out of nowhere. Having grown up listening to bands like ABBA and loving them, I've been trying to write a song like that and it's never really happened before, but for some reason it happened this one time. And I don't know if it will ever happen again. One idea I really resist is that I fit into a category. I have never called myself a progressive rock artist. Other people have done that, and I acknowledge that I have made music that certainly fits in with that tradition; however, I have also made pop records, ambient, singer-songwriter, jazz, metal records... the list goes on. The idea that some people were upset that I created a piece of pop music because they believe me to be a prog-rock artist actually makes me happy, because those are the kind of people who really need to expand their horizons. Pop music is The Beatles, Prince, David Bowie, ABBA—some of the most wonderful music ever made. This idea that people who listen to conceptual rock music look down on pop music is a really ugly one. I take great pride in upsetting those kind of people, because they deserve to be upset. Certainly with the next record, as with *To the Bone*, I'm looking to confront expectations—not deliberately to upset people, but because I believe that's what an artist should do: evolve, change, not simply repeat themselves. And they should never try and cater to their audience, because that way lies a creative death.

GM: *Would you say that artists such as Prince and Bowie were role models in the sense that they always changed and defied expectations throughout their careers?*
SW: Exactly. And I think the thing you cannot say about those artists is what genre they belong to. What kind of music does Bowie play? Prince? Kate Bush? Zappa? Neil Young? And these are all people that I consider to be in the very, very top of my musical inspiration, yet I cannot tell you in the case of any of them what musical genre they belong to. I think the point there is that they created their own musical world and genres. If you tried to categorize Bowie as glam or soul or new romantic, they're all true but none of them are true. Not that I'm comparing myself to those great musicians, but I would like to be someone who also transcends that idea of being in a category.

GM: *This tour found you playing some Porcupine Tree material. What prompted you to revisit that era?*
SW: I don't necessarily think of it as Porcupine Tree material—they're just my songs. There's material I wrote for Blackfield, Porcupine Tree, my solo records, and the one thing they all have in common is that they are my compositions, so to me they're all available. I suppose in the early days of my solo career I was a bit more reluctant to delve into my back catalog for fear that people might not take the solo work seriously, so I focused on only playing the material from my solo career. I think it must be pretty clear to everybody by now that this is what I do, that I'm not going backwards, and my solo career is the main strand of my professional life. So I've been a little bit more relaxed now about going back and making the show career-spanning, not a nostalgia trip, but something which covers a lot more of my back catalog. I'm one of those guys who is in the fortunate position, in a way, of not having had any really big, career-defining songs. You might say that's unfortunate in some respects. I don't have a "Purple Rain," a "Free Bird," a "Don't Fear the Reaper," a song that everyone identifies me with. In some respects that's been very liberating, and I can just cherry-pick songs from my back catalog without worrying that everyone is going to expect me to play this or that. It's been fun to go back and revisit some of these older songs, for sure.

GM: *Besides your successful solo career, you are also well-known for your remixes of classic albums. Do you have any new*



> “The idea that some people were upset that I created a piece of pop music because they believe me to be a prog-rock artist actually makes me happy, because those are the kind of people who really need to expand their horizons.”

remix projects in the works? Are any that you aspire to tackle?
SW: I've had to back off of that work a fair bit because of the *To the Bone* album—the touring, and the success the record has been. It's a nice problem to have, but I've had to put a lot of that on the back burner. I did do one very big project that I turned in this year for the German band Tangerine Dream. There's a big 20-disc box set coming out of all of their 1970s work, and I did some remixing—stuff they recorded but never released, and a couple of surround mixes. Obviously, there are artists that I would drop maybe not everything, but I would drop a lot of stuff to work with, and they are the ones we've already talked about: Bowie, Prince, Kate Bush, Frank Zappa, Neil Young... if the chance came to work on any of those, I would make the time. But for whatever reason, apart from the Tangerine Dream project, nothing new that I've really felt excited about has fallen into my lap over the last 18 months or so. Maybe there's something big just around the corner. We'll see.

GM: *Speaking of high-profile remix projects, what did you think of Giles Martin's remix of The Beatles'* Sgt. Pepper?
SW: I don't think it was bad. I wish I could have done it myself, obviously. I am arrogant enough to believe that I know a little bit about mixing classic albums and what the fans are looking for—at least most of them. I think it's amazing, personally, that a band of the profile of The Beatles, the most famous band of all time, are now getting into the realms of 5.1 remixing and stereo remixing, because that's going to open the market up in a massive way. I've always felt that there are a lot of people who had no interest in surround sound until their favorite album comes out in surround sound. Then they buy a surround system, and they get into it. And now they're looking around to see who else is available, and they find Jethro Tull, Roxy Music, Tears for Fears, XTC—all of the titles I've been working on over the years now potentially have a new audience... I think (Martin) did a pretty good job. Of course, professionally I listened to it and said, "Alright, I would've done that a bit different"—and I would have done things a bit different! But hey, I haven't gotten any invitations.

GM: *One more question: What does the future hold for Steven Wilson? Where do you go from here?*
SW: I'm going back on tour, coming back to North America to do a lot of markets I didn't do the first time around on this album cycle. And I'm working on ideas for my next record, and I'm in what I rather pretentiously call the research and development phase, which is just a way of saying that I'm looking for a direction that will be different from the direction of any previous record. It's very important to me that every record has a reason to exist in my back catalog, so I don't want to make *To the Bone* part two, or *Hand. Cannot. Erase* part two, so I'm now in the process of searching for a kind of a musical vocabulary that I want to use for the next record. I'm meeting up with a few co-producers, people who might take it in different directions. That's where I'm at now. I don't want to say too much more about it right now because I don't know exactly where I'm going with this, but all I can say is it will be quite different again.

RARE 45'S AUCTION

Artists (50s, Pre-Beatles)

ID	Artist	title	label	description	cond	M/bid
61869	Almond, Hershel	Let's Get It On/ the great trage	Ace-558 white lbl	Rockabilly	m-	40
61870	Big Maybelle	Candy/ that's a pretty good love	Savoy-1195 red lbl.	red label, silver print origin	m-	75
61871	Big Maybelle	Rock House / jim	Savoy- 1519 Dj	Free Sample, promo label	m-	35
61872	Big Maybelle	Rock House / jim	Savoy-1519	red label, silver print origin	m-	25
61873	Big Maybelle Smith	Blues, Early Early (pt 1) / pt.2	Savoy-1536	Red label, silver print,origi	m-	25
61874	Bland, Billy	Chicken In Basket/ the fat man	Old Town-1016 sm.w	Bo-Diddley style rocker	vg++	40
61875	Bland, Bobby	My Heart's On Fire/ cant stop h	Old Town-1105	black w/blue sky lbl.	m-	8
61877	Bo, Eddie	I'm So Tired/ we like mambo	Ace-515 yellow lbl	nice original yellow label	m-	60
61876	Bobby & Loretta	Going Back To My Wife/that's m	Firma-645 xol	Chicago bluzy R&B	vg++	25
61878	Bowman, Doug & r.ru	Al's State Line/ poor fools drea	Chaparral-2094	Rocker with Screams!	m-	100
61880	Brown, Nappy	Just A little Love/ well well..	Savoy-1167	popcorn sound	m-	40
61882	Brown, Nappy	Love, Baby/ am I	Savoy-1196	red label, silver print	m-	15
61881	Brown, Nappy	The Right Time/ oh you don't k	Savoy-1525	red label, silver print	m-	40
61879	Brown, Piney & blues	Sugar In My Tea (cream in my	Mad-1295 wlp xol	super R&B Rocker	vg-	50
61883	Bruce, Edwin	Rock Boppin' Baby/ more that y	Sun-276	Rocker thick press	m-	40
61884	Burgess, Sonny	Feel So Good/ my babe	Sun-606		m-	10
61886	Cagle, Danny/escorts	Hy Ho Silver/ heart broken	Marlo-1503	cool MO. Rockabilly	m-	100
61885	Caps, the	Daddy Dean Part Two/ three litt	White Star-103		m-	25
61887	Carrol, Johnny	Rock It Baby/ you made me lov	Sun-603		m-	10
61888	Carroll, Jimmy	Big Green Car/ that's all I want	Fascination-2000	Rocker #stk.ol	vg++	40
61889	Cay, Phil & chantels	The T-Bird / a million tear drops	Tifco-832	Pop Rocker	m-	20
61890	Chapel, Jean	I Wont Be Rockin Tonight/ wwl	Sun-244	thick press Original	m-	100
61891	Cliques, the	I'm In Love With A Girl/ my desi	Modern-995 black lbl	vocal group Clean copy.	vg+	25
61894	Conn, Tony	Run Rabbit Run/ you pretty thin	Decca-30865 Dj #ol	rockabilly in decca.slv.	m-	20
61896	Cook, Ken	Crazy Baby/ I was a fool	Phillips Int.-3534	super Rockabilly	m-	125
61893	Cotton, James	Cotton Crop Blues/ hold me in y	Sun-206	old, exact repro	m-	10
61892	Cotton, James	My Baby/ straighten up baby	Sun- 199	old exact repro	m-	10
61897	Count Yates	Chimpanzee/ the golden key	Regis-1		vg+	20
61895	Counts, the	Wailin' Little Mama/let me go lo	Dot-1235 maroon	group rocker/ ballad on b	m-	20
61898	DeBerry, Jimmy	Take A Little Chance/ time has	Sun-185	old, exact repro	m-	10
61899	Debonairs, the	Crazy Kind Of Love /to be witho	Winter-502	vocal group	m-	25
61901	Dillard, Varetta	I Love You/ I love you just the s	Savoy-1107	old thick pressing w/push	m-	25
61900	Dixon, Dave	My Plea / over the river	Savoy-1126	blues thick press	m-	20
61902	Duponts, the	Screaming Ball (at dracula hall)	Roulette-4060	in roulette sleeve	vg+	20
61903	Earls, Jack & jimbos	Slow Down/ a fool for loving yo	Sun-240	a few light paper marks	m-	150
61904	El Dorados	Bim Bam Boom/ there in the nig	Vee Jay-211 script	Maroon,script label	VG+	20
61905	Elton & rocking eltrad	I Love My Baby/ one day	Lanor-501	Rocker	m-	40
61906	Emerson, Billy kid	No Teasing Around/ if loving is	Sun-195	old, exact repro	m-	10
61907	Emerson, billy kid	Little Fine Healthy Thing/somet	Sun-233	light paper marks Delta pr	m-	200
61908	Feathers, Charlie	Tear It Up/ stutterin cindy	Philwood-223	Rockabilly	m-	75
61909	Fell, Terry	Over and Over/ if I didn't have	RCA-47-6444	50s C&W	m-	10
61910	Fell, Terry	What Am I Worth/ that's the wa	RCA0 47-6353	50s C&W	m-	10
61911	Fletcher, Dusty	Open the Door Richard pt 1/pt	Savoy-1585	old, thick pressing	m-	15
61913	Harmonica Fats	The Birds and the Bees/ the big	In-Sound-401	xol	m-	12
61912	Harrison, Larry	Move Baby Move/ I will wait	Savoy-1171	thick press original	m-	25
61914	Incredible Upsetters, t	EP baby I'm Your Man +3	Audio Lab-2	in Audio Lab sleeve	m-	800
61915	Jaguars, the	Where Lover's Go/ discover a lo	Faro-618 dj	promo label	vg++	50
61916	Johnson, Don	The Whipmaster/ whistle bait	Chic-1014	Moody Rocker #stp.ol	vg+	40
61919	Kepler,Paul/coolnotes	Betty Lou/ pete's blues	Drum-024	great Rocker tear.on.lbl.	vg-	40
61917	Key Brothers	Sherry Ann/ my jenny lee	Magnet-110	teen rocker	m-	40
61918	Keynotes, the	I Don't Know/ a star	Apollo- 484	original, thick press	vg++	25
61922	King, Earl	I'll Take You Back Home/ it mus	Ace-517 yellow lbl		m-	25
61923	King, Earl	Little Girl / my love is strong	Ace-514 yellow lbl		vg++	20
61921	King, Earl	Those Lonely Lonely Feelings/y	Ace-529	cream label, red print	m-	40
61920	Kingsmen, the	Guardian Angel / im your lover	All Star-500	dj.sticker ol, mild dirt.ring	m-	150
61924	Larks, the	I Want Her to Love Me/ instrum	Violet-1051	great Vocal Group	m-	20
61926	Lee, Dickey	Good Lovin/ memories never..	Sun-280	Rocker	m-	35
61925	Lee, Ronnie/continent	All By Myself / o' christina	Shane-1	texas bluzy rocker	m-	40
61927	Lewis, Jerry Lee/hawk	In The Mood / I get the blues.	Phillips Int-3559	name under "The Hawk"	m-	10
61929	Liggins, Jimmy	I Ain't Drunk/ talking that talk	Aladdin-3250 blue lbl.	beauiful blue label	m-	75
61928	Lightfoot, Gord	Daisy Doo/ I'm the one	ABC-Paramount-10352	teen bopper	vg++	20
61933	Little Anthony Guardin	Must Be Falling in Love/ you	Savoy-1552	thick press original	m-	8
61931	Little Richard	Bama-Lama Bama-Loo/keep a k	Specialty 697		m-	8
61930	Little Richard	I Love My Baby/ maybe I'm righ	Peacock-1673	shiney red	vg+	40
61934	Little Terry	Shake Me Up Baby/ see see boo	Savoy 1520	R&B Mover thick press	m-	40
61932	Little Willie Littlefield	Jim Wilson Boogie/ sitting on th	Federal-12221 wlp	bio label stk.ol	vg+ plm-	40
61936	Lone Pine & mountan	Don't Stop- I Like It/lipstick.	RCA-47-5044	very early C&W	vg	8
61935	Louis, Joe Hill	We All Gotta Go Sometime/ she	Sun-178	old,exact repro killer blues	m-	15

Garage/Psyc Rock (60s-70s)

ID	Artist	title	label	description	cond	M/bid
61778	Angel, Angel, Down W	Angel,Angel, Down We Go/ hey	Tower-519	Psych! From biker movie	m-	15
61777	Animals, the	Bring It On Hold To Me/for miss	MGM-13339	black label, in mgm.slv.	m-	8
61776	Animals, the	See See Rider/she'll return it	MGM-13582	black label in mgm.slv.	m-	8
61779	Apollos, the	That's The Breaks/ country boy	Delta-183	wol plays great ! 2 pops.o	vg- pl++	150
61780	Ascentions	All Alone/ forget it	Gemini-100	cool Garage w/Fuzz	vg	75
61781	Autosalvage	Rampant Generalities/ parahigh	RCA-9506 Dj	Psych yellow promo.label	m-	15
61782	Avengers, the	I Told You So/ shipwreaked	Star-Burst-128	Their tuffest !.light.scuff,n	m-	300
61784	Baker Street Irregular	I'm A Man/ it don't mean nothin	Largo-5002	wild garage,extended psyc	vg	75
61785	Basile, Vinnie	Girl / gypsy girl	Davey Jones Presents-	with custom picture cover	m-	40
61783	Baytovens, the	Waiting For You/ such a fool	Belfast-1001 xol	super Bay Area Garage	m-	250
61787	Beatles, the	She Loves You / I'll get you	Swan-4152 "don't dro	Reco-art Phila in deadwax	m-	40
61786	Beatles, the	She Loves You/ I'll get you	Swan-4152 black/silve	Reco-Art Phila in deadwax	m-	40
61788	Berrington, Lou	The Kwella/ the kwella stroll	Parkway-114 wlp	Pop Psych..boettcher prod.	m-	75
61789	Blaskey, Lindy & LaVel	You Ain't Tuff / let it be	Challenge-59354 wlp	Super 2-sider, in com.slv.	m-	50
61790	Blues Magoos	Tobacco Road/ sometimes I thi	Mercury-72590	Monster version !!	vg+	40
61792	Bold, the	Gotta Get Some/ robin hood	Cameo-430 Dj xol	Super Garage, on cameo.s	m-	150
61791	Bougalieu, the	Let's Do Wrong/ when I was	Roulette-4776 wlp	cool garage	vg++	30
61794	Buccaneers	You Got What I Want/ standin i	Sevens Int.-1007	Killer Texas Garage	vg- pls+	250

Garage/Psyc Rock (60s-70s)

ID	Artist	title	label	description	cond	M/bid
61793	Buffalo Springfield	Expected To Fly/ everyday	Atco-6545	in atco com.slv.	vg++	20
61796	Byrds (gosdin bros)	She Still Wishes I Were You/ th	Bakersfield Int.-1006 x	gary paxton studio	m-	12
61795	Byrds, the	Lay Lady Lay/ old blue	Columbia-44868 wlp	white label promo	m-	15
61797	Byrds, the	Mr.Tambourine Man/ I knew Id	Columbia-43271 wlp	xol, light.paper.mark	m-	25
61804	C.C.R	Porterville/ call it pretending	Scorpio 412	first CCR release	vg-	40
61805	C.C.R.	Porterville/ call it pretending	Scorpio 412	first CCR release	m-	125
61798	Cascades, the	She'll Love Again/I bet you	Liberty-55822 dj	great garage pop	vg++	40
61799	Chellows,the	Him Or Me What's It Gonna Be/	Hit-292	crude cover P.Revere/raid	vg++	25
61800	Chords, the	Have You Seen Your Mother Ba	Hit 271	crude Rolling.Stones cvr.	vg	8
61801	Clann,the	Stubborn Kind Of Fellow/ ive fo	Gar-103	1966 Mo. Garage	m-	30
61803	Continentals, the	Rufus Rastas/ donna	Tortoise-65001	Michigan Garage 2-sider!	vg+	300
61802	Cords, the / j.singer	Fever/ make the world go away	Hit-233	great Garage version !	vg-	15
61806	Crumpets, the	Mama Baby/ you make me..	Technique-101 wlp	cool CA. Garage	m-	40
61807	D Men, the	Mousin Around/ just don't care	Veep-1209 wlp	hot sixties instrumantal	m-	40
61810	Damascans, The	Go 'Way Girl/ diane	Pyramid-6372	plays clean with little noise	vg	75
61809	D'Angelo, Nick Farmer	Mr.Zeppelin Man/ time to be a	Chime-109	scuffed disc, plays well	vg pls++	150
61808	David, Alan	Oh What a Naughty Man/ I've g	Page On-1014 (canada	Pop-Psych 1969	m-	8
61811	Decembers Children L	Signed D.C./ so long ago	Domestic Sound-123 x	Super Va. Garage	m-	250
61812	Disillusioned Younger	Who Do You Think You're Fooli	DYG-748	Super Garage	,=	300
61816	E Types	Back To Me/ big city	Uptown-6754 wlp	cool, moody, Ca. garage	m-	40
61814	Electras, the	Dirty Ol' Man / you love	Scotty-803 sm.wol	Super MN. Garage	vg++	250
61813	Ellis,Steve&Starfires	That's How It Feels/ walking ar	Decima-2001	Midwest Garage	vg pls+	25
61815	Emperor, the	I'm Normal /the crossing game	Current-111	answer to Nap.XIV	m-	8
61819	Endless, the	Prevailing Darkness/ tomorrow's	Cardinal-521	scuffed disc, plays well	vg pls+	200
61818	Englishmen, the	Gypsy Lady/ lil red riding hood	X-Bat-2002	from acetate 4-star killer!	m-	40
61817	Eternity's Children	Rumors/ wait and see	A&M- 866	in A&M com.slv.	m-	8
61821	Fairchilds	Thinkin "Bout Me/ same	A&M- 903 wlp	Soft Pop in A&M.slv.	m-	8
61820	Famen	If You Want Me/ again I want t	Delta-157	Killer Garage..tiny.tol	vg+	200
61822	Fenwyck	Mindrocker/ I'm spinning	Challenge-59369 wlp x	in Challenge com.slv.	m-	75
61824	First Crow To The Mo	Spend Your Live With Me/ the s	Roulette-4774 wlp	amazing 2-sider !	vg++	250
61823	Five Americans, the	Don't You Ever Blame Me/ evol-	HBR-468	rare original title	m-	40
61826	Frantics	Human Monkey / someday	Action-1113	Great! Early Moby Grape	m-	100
61825	Fred, John	Good Lovin'/ you know you ma	Montel-1007	early release	m-	15
61827	Fugitives, the	Sticks and Stones/lonely weeke	Dust-1050	garage, hot guitar break	vg pl++	75
61828	Gillespie, Dana	Donna Donna/ its no use saying	Jerden-764 wlp	Moody folk xol	m-	10
61829	Gladstone	Gone By Day/ pitter patter	Kirk-5002	heavy Fuzz Psych.	vg	100
61830	Golliwogs, the	Fight Fire/ fragile child	Scorpio-405 Dj	Promotional copy on label	m-	125
61831	Golliwogs, the	Walking On the Water/you bett	Scorpio-408	super fuzz guitar	m-	125
61833	Grains Of Time, the	No Matter What They Say/this li	Chyme 101	super Ala. Fuzz garage 2-s	vg+	500
61832	Grateful Dead	Don't Ease Me In/ stealin	Scorpio-002	exact repro from 70s stk.ol	m-	40
61834	Green Grass, the	Ambrosia/ same	Dore-837 Dj	Psych instrumantal dj.stp	vg+	40
61835	Hangmen	Faces / bad goodbye	Monument-951 wol	scuffed disc plays well	vg pls+	40
61836	Hodges, Eddie	Seein' Is Believin'/secret	Columbia-42649	teen pop with Fuzz !	m-	15
61837	Hunger	Mind Machine/ she let him conti	Public-102	Heavy Psych, hot gtr.brea	vg pls+	74
61838	Insane, the	I Can't Prove It/ someone like y	Allen Ass.-201,347	shiny, but has scratchs ne	vg	200
61839	Invictas, the	(lets dance) The Hump/ long ta	Sahara-107	small # ol	vg+	15
61842	Jalopy Five, the	Little Bit Of Me little bit of you/	Hit-285	crude Monkees cover !	vg++	20
61840	Jalopy Five,the	Get Off My Cloud/ 1-2-3	Hit-228	crude cvr R.Stones	vg	10
61841	Jalopy Five,the	Psychotic Reaction/ see see ride	Hit-268	both sides great	vg-	20
61843	Juveniles, the	Bo Diddley/ yea I believe	Jerden-770 wlp	great PNW Garage	vg++	40
61844	Kensington Forest	Bells / movin' on	Bay Sound-6901	super Fuzz Psych banchee	vg+ plm-	350
61845	Knighs of Round Tabl	Big Tears/ the knights in shinin	Chattachoochee-640	area test record green lbl.	vg+	75
61847	L.A. Teens	All I Really Want To Do/ saturd	Decca-31813 Dj xol	Dylan cover in decca slv.	vg+	15
61846	L.A.Teens	You'll Come Running Back /Im	Decca-31763 dj	great garage,gary usher pr	m-	40
61848	Last Word, the	Sleepy Hollow/ jump and shout	Downey-137 wlp dh	spooky garage classic !	vg++	200
61849	Legend, the	Portrait Of Youth/ enjoy yoursel	Mega Phone-703	super freakbeat/mod snd.	m-	125
61850	Little Bits of Sound	Girls Who Paint Designs/ what li	Roulette-4744 wlp	super garage Psych.	m-	40
61851	Liverpool Five	She's / cloudy	RCA- 9158	black label stock	m-	10

Surf & Instrumentals

ID	Artist	title	label	description	cond	M/bid
61938	Astronauts,the	Gaia / kuk	RCA-8194	light paper marks,in rca sl	m-	15
61939	Astros, the	Earth Hop / space walk	Golden State-653	bay area inst.rocker/exotic	m-	25
61853	Beach boy (bob&Sheri	The Surfer's Moon/humpty dum	Safari-101	exact repro.	m-	20
61940	Beach Boys	Sail On Sailor/ only with you	Reprise-1138	1973 scarce release	m-	10
61852	Beach Boys	Spirit Of America/boogie woogie	Capitol -KFWB special	promo only for Music City	vg pls+	50
61854	Blattner, Jules	Liszt Twist / butterscotch twist	Gaslight-400		vg+	25
61941	Blazers, the	The Grasshopper Twist/ pt.2	Seaside-617	r&b inst.rocker,hot gtr.	vg- pls+	20
61937	Bob and Jerry	Ghost Satellite/who's gonna cry	Rendezvous-100 dj	spooky, hot guitar stk.ol	vg+	40
61942	Bob Sled & Toboggan	Here We Go(surfer boys)/ sea a	Cameo-400 dj	surf vocal, inst. B	m-	25
61855	Cale, Johnny (JJ)	Shock Hop / sneaky	Mercury-71364	cool instro early JJ cale	vg pls+	100
61944	Catalinas, the	Bulletin/ bail out	Sims-134	cool surf instro,bongos	m-	15
61943	Challengers, the	Deadline/ cry of the wild goose	Triodex-107	hot surf instro.	m-	20
61946	Chartbusters, the	Lonely Surfer Boy/ new orleans	Crusader-118	white label promo	m-	20
61945	Chevelles, the	Chevelle Stomp/ dear sue	Bangar-616	Minn. Surf instro.	vg	40
61947	Commandos, the	The Chicken Scratch/ june's blu	Symbol-900	R&B instro, very hot guitar	vg pls+	15
61856	Counts, the	After Beat / beat	Count-5	rockin inst, hot gutar brea	vg+	100
61857	Egyptians, the	Twin Spin / my little girl	Chance-100	super Surf Instro.	m-	50
61858	Epps, Preston	Bongola / blue bongo	Top Rank-2067	Spy theme style! In top.ra	vg++	20
61859	Exchequers	Greeensleeves / is there some g	Boom -115 green wax	cool, moody surf instro.	m-	50
61860	Fenways, the	Theme For Pammy	Co & Ce- 243	moody surf instro.	m-	20
61861	Fredericks, Marc	A Boy Ten Feet Tall / tinas the	Arock-1011	with movie stamped sleev	m-	10
61862	Galaxies, the	Shaken / tacoma	Seafair-110	PNW instrumental	m-	25
61863	Impacts, the	Lindae/ summer	Anderson-104	great Beach Boys style sur	m-	40
61864	Intruders, the	Dis-Tor-Shun / hot foot	Toad Records Inc-871	hot surf inst. B-side scratc	vg/g	20
61865	Jerry & Silvertones	Ce'ny / moonlight bay	Coulee-104	rockin Instro. Wis.	vg+ plm-	75
61866	Kemp, Larry &Hoboes	Riders In The Sky / hop scotch	IGL-164	great version	vg	40
61867	Keyes,the	Farmer's Daughter/ heart of a c	Lemco-4401	cool beach boys cover	m-	40
61868	Little Joe & mustangs	South Swell/ peach sides	Challenge-59273 wlp	hot East LA R&B Inst.	vg pls+	40

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All-Female '60s Band Dealt a New Hand

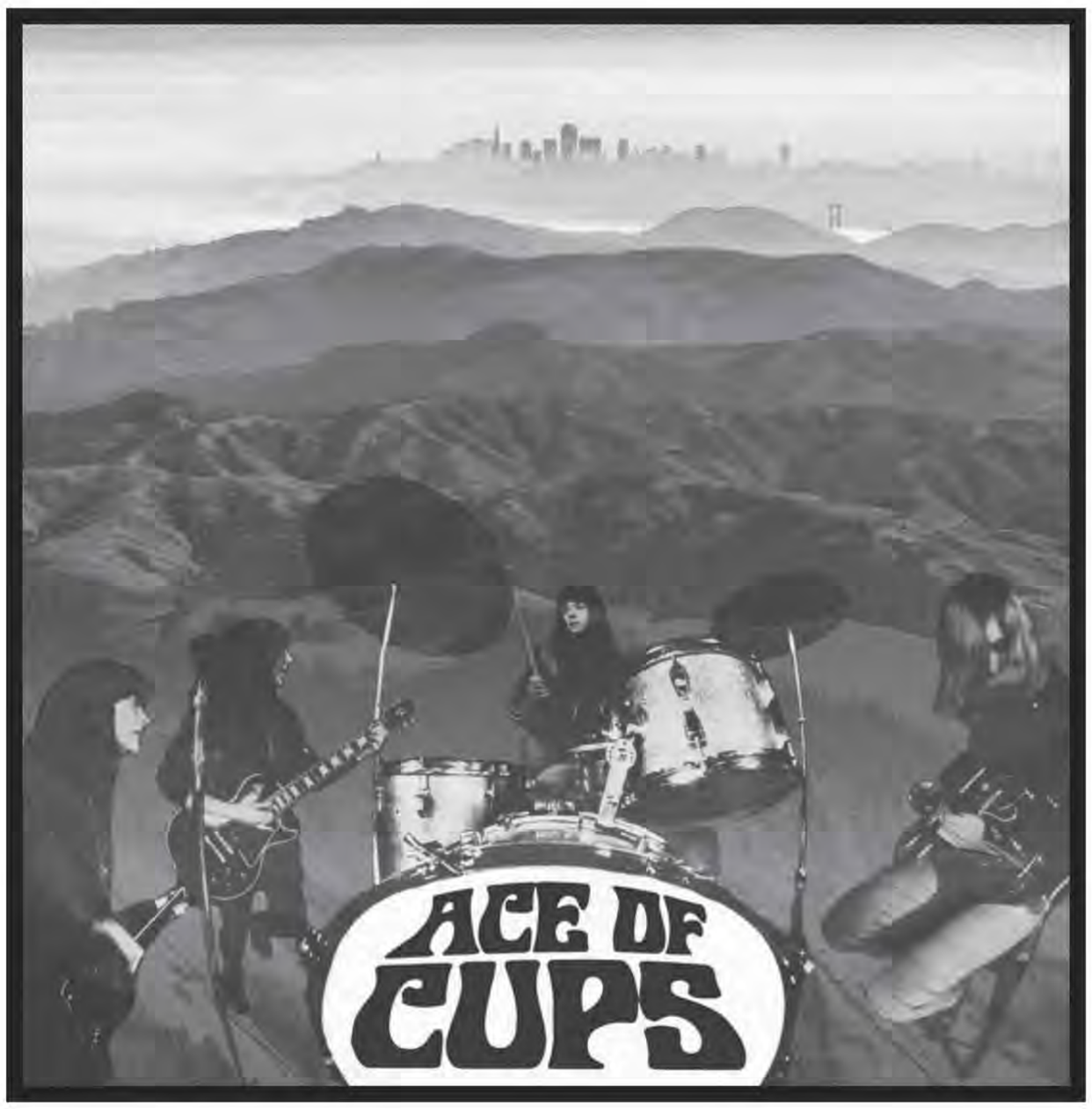
BY CHRIS M. JUNIOR

Ace of Cups finally land a label deal, issues studio debut.

IT ONLY TOOK Ace of Cups 50-plus years to go from being a group ahead of their time to one where their time has finally come.

Acknowledged as San Francisco's first all-female rock band, which blossomed during the city's celebrated Summer of Love in 1967 and opened Bay Area shows for The Jimi Hendrix Experience and others, Ace of Cups released their long-overdue debut studio album in November (shown below).

The self-titled effort on High Moon Records was made with a little help from some longtime friends. That's fitting because it was musician friends who, by happenstance, provided the scenario for Ace of Cups to round out their original lineup.



At first, though, it was more like a folk duo than a full-fledged rock band. Around 1965-66, singer Mary Gannon and pianist Marla Hunt were "having so much fun making up songs" together, the former recalls. Drawn by the sounds and smells coming from a building one day on San Francisco's Clayton Street, Gannon (now known as Mary Gannon Alfiler) says she entered and met Diane Vitalich, who was in "an empty room and in her own world playing a full drum set." Soon Vitalich was playing with Gannon and Hunt. Guitarist Mary Ellen Simpson (now Mary Simpson Mercy), who heard from a San Francisco City College classmate about what Gannon, Hunt and Vitalich were doing, was the next musician to enter the fold. With Gannon on bass, the quartet got to work.

"We were practicing simply for the joy of it and imagined playing in the park and ballrooms with other bands from the Haight-Ashbury neighborhood," says Vitalich, adding that various band names, among them Charm School Dropouts (her idea), were being tossed around.

Playing the blues at Blue Cheer's house

On Dec. 31, 1966, Simpson attended a New Year's Eve party hosted by Blue Cheer at the band's Victorian house in Haight-Ashbury. And similar to how Gannon first crossed paths with Vitalich, Simpson would encounter a musician on this night who would become a bandmate.

"I knew Blue Cheer's bass player, Dickie Peterson, so I'm sure I was invited to the party," Simpson Mercy says.

Also there to ring in 1967 was guitarist-harp player Denise Kaufman, who recalls being invited by one of the members of Blue Cheer. And at some point during the night, Kaufman wandered into an upstairs bedroom, where she saw "this blond woman sitting on the bed playing some really funky blues on guitar."

It was Simpson, who had broken away from the party to be with her instrument. Kaufman didn't arrive empty-handed, either, and proceeded to pull a harmonica out of her pocket.

"We started to play together," Simpson Mercy says, "and immediately after I heard the first sounds out of her harp, I thought, 'I've got to have her come over (and meet the rest of the band).' "

Simpson had Kaufman stop by 1480 Waller St., where Gannon lived, to meet everyone—and they clicked personally as well as musically.

"They were really fun," Kaufman says. "I played some of my songs for them right off the bat, and they liked them. And immediately, they were jumping in with harmonies. They didn't have much equipment; it was rudimentary and funky as far as gear, but there was a great spirit, and everybody was having a good time."

Finding management and a band name

A few weeks after she began playing with her new bandmates, Kaufman took them to see her friend Ambrose Hollingworth Redmoon at San Francisco's Mount Zion Hospital. She'd met Redmoon there after he'd been in a car accident while on his way to see a concert by a band he managed, Quicksilver Messenger Service. The women stood around Redmoon's bed and sang a few songs for him and his hospital roommate, Leslie Scardigli, and afterward,

Redmoon asked if he could be their manager.

The musicians continued to see Redmoon at the hospital, and during one visit, their band name came to fruition.

"We were standing around Ambrose's bed, and he passed a tarot card to one of us," Kaufman says. "We each held the card—none of us had seen it before—and saw the offering hand holding the chalice with five streams of water flowing from it. Ambrose told us that the suit of Cups represented emotion, love, music, creativity and flow, and that the Ace was the highest expression of that. We loved the card and agreed we wanted that name."

With help from Max Weiss, Kaufman's boss at Fantasy Records (where she worked in the office), Ace of Cups rented some equipment from a store in Oakland, California. Thanks to Kaufman's connection at Fantasy, Ace of Cups were allowed to practice at the label's recording studio on Treat Street in San Francisco. (The Golliwogs, the pre-Creedence Clearwater Revival band featuring Fantasy shipping clerk John Fogerty, also practiced at the studio. "John and I were the only young people working there," Kaufman says.)

Scardigli, whom Kaufman says received a large settlement from the car accident that hospitalized him, threw his support behind the band, putting up money to buy new equipment from Sherman, Clay & Co. in San Francisco. He also gave Ace of Cups "the gift of time together and no worries about finances for while," adds Kaufman, by renting a place for the musicians in Marin County, enabling them to leave their day jobs so they could live and practice in a three-bedroom house on Autumn Lane in Tamalpais Valley.

Experiencing Monterey Pop, opening for Hendrix

As for the first Ace of Cups show, Kaufman admits, "There's sort of conflicting stories about that." Details related to other early concerts also vary. Around February-March 1967, while the band were still living in San Francisco, Kaufman recalls "dragging a few amps and some drums to a little club in the Haight for maybe two or three times and playing a few numbers."

Redmoon (whose business card for Ace of Cups read "All Lady Electric Band") landed his clients a gig in spring 1967 at a teen club on the grounds of a high school in Etna, California. According to Gannon Alfiler, the band drove to the show in a van with no windshield, "and on the way back home, it poured."

The weather was much better in mid-June for the Monterey International Pop Festival, which Ace of Cups (sans Kaufman) attended as guests of The Electric Flag. In the weeks prior to the three-day event, Ace of Cups let the Chicago band rehearse at the house in Marin County. And while hanging out at the hotel where The Electric Flag were staying during the festival, something special caught Simpson's ear.

"I was in the bathroom brushing my hair or something, and I heard this sound coming from the stage off in the distance," she says. "I thought, 'Oh my god, who is that? We have to go over there *immediately*.' "

Ace of Cups in 1967 (L-R): Mary Ellen Simpson, Denise Kaufman, Diane Vitalich, Mary Gannon and Marla Hunt.

PHOTO BY LISA LAW/COURTESY OF SHOREFIRE MEDIA

That's what they did, making it to the festival site to catch the rest of the set by The Jimi Hendrix Experience. Another chance to be blown away by Hendrix came later that month, when Ace of Cups opened for him and his band at Golden Gate Park in San Francisco—for which Hendrix asked to borrow Simpson's amp.

"He struck me as a very humble fellow," Simpson Mercy remembers, "and he promised he wouldn't blow up the speaker, which I was very grateful to hear."

Hendrix was impressed by what he heard that day at Golden Gate Park. In an issue of the British magazine Melody Maker published later that year, he mentioned Ace of Cups among some of the "groovy sounds" he experienced touring in America.

Breaking up, reuniting and recording

More high-profile opening slots around the Bay Area followed for Ace of Cups over the ensuing years; they included The Youngbloods in January 1968, Quicksilver Messenger Service in October 1968 and The Band in April 1969.

What did not happen was signing with a record label.

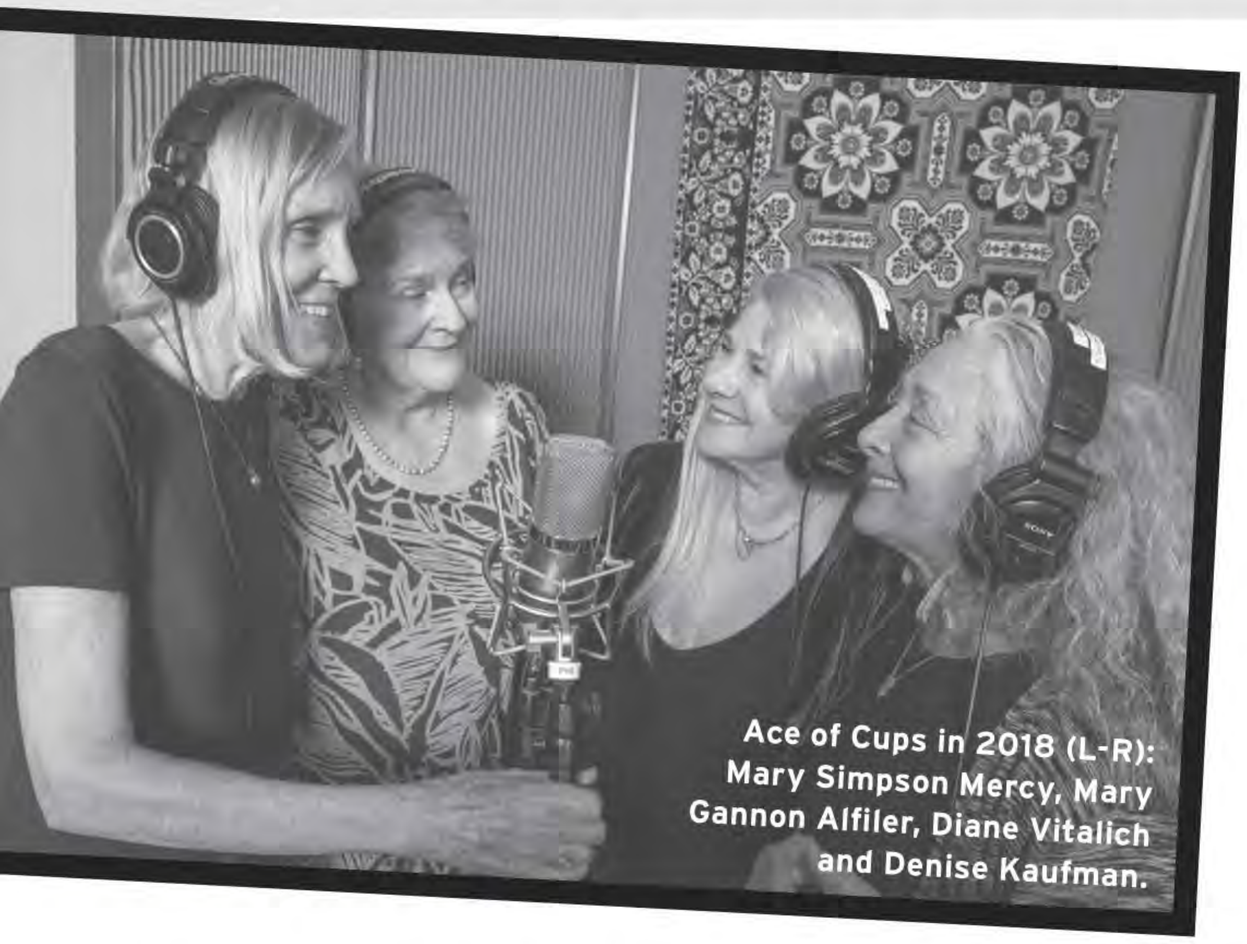
"We never really got an offer," Kaufman says. "There were people who came to see us, but none of those big labels ever made us an offer."

She suspects that preconceived issues related to marketability may have been a roadblock.

"We were five women; we all sang—there wasn't a lead singer," says Kaufman. "Our influences were many, so you couldn't just put us in one bag musically. We had R&B-sounding songs, we had soul-sounding songs, we had some country, definitely some folk and also psychedelic-rock influences. So I think we were a little more eclectic (than most other bands)."

Several factors contributed to Ace of Cups disbanding in 1972—among them band members having children—but over the ensuing decades, the five musicians kept in touch and would periodically get together to play in various configurations.

Then in 2003, an Ace of Cups album finally appeared—however, *It's Bad for You But Buy It!* (released on the Ace Records-distributed Big Beat) was a collection of concert performances and rehearsals. The wheels were put into motion for the band's



Ace of Cups in 2018 (L-R): Mary Simpson Mercy, Mary Gannon Alfiler, Diane Vitalich and Denise Kaufman.

JAMIE SOJA/SOJAPHOTOGRAPHY.COM/COURTESY OF SHOREFIRE MEDIA

first studio effort in May 2011, when High Moon Records founder George Wallace, who was already familiar with Ace of Cups, heard the reunited quintet perform at a 75th birthday concert-benefit in Richmond, California, for 1960s counterculture figure Wavy Gravy.

Wallace felt that Ace of Cups should work with a female producer, and the band agreed. But after interviews with a few women didn't result in a good fit, Ace of Cups turned to Vitalich friend Dan Shea, whose vast studio credits include Santana.

"Dan had done his homework; he had already listened to a bunch of archival tapes," Simpson Mercy says. "He said everything we wanted to hear, asked the right questions and expressed the right vision for us," Kaufman adds.

Kaufman, Vitalich, Simpson Mercy and Gannon Alfiler spent about two and a half years recording their studio debut at Laughing Tiger in San Rafael, California. (As for pianist Hunt's absence, Kaufman says, "There were creative differences, and we were going in different directions.") Ace of Cups capitalized on the High Moon opportunity, recruiting Bob Weir, Taj Mahal, Buffy Sainte-Marie and other notable guests while recording enough material for a second album (due in the spring).

"(Wallace) would say, 'Let's do some more,'" Simpson Mercy says. "His way of looking at it is you don't know (what the future holds). He knew there was a time limit, and he wanted to get as much as he could out of us."

The four women are embracing the excitement and goodwill that comes with a band's studio debut.

"My cool factor has gone up over 75 percent," Gannon Alfiler says. "My kids, who are all grown, they're sending me texts: 'Go for it, Mom.' Even my grandchildren are proud." ●

Go to www.aceofcups.com to order the new album.

In Memoriam

Tony Joe White

NASHVILLE, Tenn. (AP) — A record label representative says Tony Joe White, the country bluesman and hit songwriter behind such successes as "Polk Salad Annie" and "Rainy Night in Georgia," has died. He was 75.

A statement released Thursday from the record label Yep Roc Music Group said White's family confirmed the rocker died Wednesday, October 24, in Nashville, Tennessee. The label did not have any details on his cause of death. Yep Roc released his last album in September called "Bad Mouthin,'" a collection of blues classics.

White, originally from Louisiana, had a hit in 1969 with "Polk Salad Annie" and his songs were covered by Elvis Presley, Hank Williams Jr., Tina Turner, Ray Charles, Waylon Jennings and many more.

In his five decades as a singer-songwriter, White was best known for his swamp rock style mixing blues, country and rock 'n' roll, which earned him the nickname the Swamp Fox especially with his fans overseas. With his deep growling voice, his song about the Southern greens wasn't an immediate hit, but months after its release it eventually became a pop hit.

After the success of "Polk Salad Annie," R&B artist Brook Benton had a hit in 1970 with White's song "Rainy Night in Georgia," which also became a song often covered by other artists.

Jennings and White also wrote "Trouble Man," which Jennings recorded in 1989. White worked with Turner on her critically acclaimed and popular "Foreign Affair" album in 1989, contributing four songs and playing guitar and harmonica.

White said also in 2006 that Turner was taken aback when they first met. "She turned around and looked at me and started hysterically laughing and couldn't get her breath," he recalled. "She was doubling over and I thought, 'Are my pants unzipped or something?' Finally she got her breath and came over to me and gave me a big hug and said, 'I'm sorry, man. Ever since 'Polk Salad Annie' I always thought you were a black man.'"

Turner recorded his song "Steamy Windows," which was later recorded by John Anderson and Kenny Chesney.

Shooter Jennings, Waylon's son, wrote on Twitter that his father would often record White's songs or have White play on his records.

"He was always the Swamp King living in a modern world," Jennings wrote. "His shows and his style were one of a kind and untouched by anybody else."

Felton Pruett

SHREVEPORT, La. (AP) — A musician who played steel guitar with country legend Hank Williams on the Louisiana Hayride radio show, and broke his nose wrestling with Williams, has died. Felton Pruett was 89 years old. He died Wednesday, September 19. He had played steel guitar for more than 70 years.

When Williams moved to Nashville, he asked Pruett to move there, too — but Pruett was settled in Shreveport with a family, and didn't want to move so far, his wife, Rita Pruett, told The Times of Shreveport.

"We stayed here, and he worked and picked, and he told me later, 'I'm glad we didn't go to Nashville,'" she recalled. "He said, 'I can still pick any time I want and work at the railroad.' He was happy like that."

Pruett worked 40 years for the Union Pacific Railroad. He also played for KWKH-AM's Louisiana Hayride throughout its entire run, from 1948 to 1960, Rita Pruett said."Felton played the first Hayride and the last one," she said.

He backed up musicians including Buck Owens, Slim Whitman, Faron Young, Merle Kilgore and Minnie Pearl, the newspaper reported.

Williams left another sort of mark on Pruett — he told the newspaper in 1991 that he had a bump on his nose because Williams accidentally broke it while they were wrestling around in a car.

Williams died in 1953, and Pruett broke a lifelong distrust of airplanes to attend his funeral.

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IN MEMORIAM

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Roy Hargrove

LOS ANGELES (AP) — Trumpeter Roy Hargrove, a prolific player who provided his jazz sound to records across a vast range of styles and won two Grammys, has died at age 49. Hargrove died in New York on Friday, November 2 of cardiac arrest stemming from a longtime fight with kidney disease, longtime manager Larry Clothier said in a statement.

Clothier said Hargrove "was known just as intensely for his brimming fire and fury as he was for his gorgeous, signature balladry. Over and over, his sound attested to and sanctified his deep love for music. His unselfish timbre covered the waterfront of every musical landscape."

Many of Hargrove's peers regarded him as the greatest trumpeter of his generation. Through his own bands and as a sideman, Hargrove brewed his jazz with African and Latin sounds, R&B, soul, pop, funk and hip-hop.

He led the progressive, genre-melding group The RH Factor, played in sessions for Common, Erykah Badu and D'Angelo, and collaborated with jazz giants including Herbie Hancock and Wynton Marsalis.

"He is literally the one man horn section I hear in my head when I think about music," Questlove, drummer and leader of the Roots, said on Instagram Saturday. "Love to the immortal timeless genius that will forever be Roy Hargrove y'all."

A native of Waco, Texas, Hargrove was discovered by his fellow trumpeter Marsalis while Hargrove was playing at a performing-arts high school in Dallas. He went on to the Berklee College of Music in Boston and then transferred to the New School in New York, where he joined in jam sessions at jazz clubs in the evening. One of those clubs, the Blue Note, said on its Twitter account Saturday that Hargrove was a "young master and friend gone too soon."

Hargrove released his first solo album, "Diamond in the Rough," in 1990. He won his first Grammy in 1998 with his Afro-Cuban band Crisol for its album "Habana." He then won another in 2002 for "Directions in Music: Live at Massey Hall," featuring a band he led with pianist Herbie Hancock and saxophonist Michael Brecker.

Questlove, who worked with Hargrove on several projects, said his improvisational skills were astonishing.

"I can't properly document how crucial and spot on Roy was with his craft, man," he said. "We NEVER gave him instructions: just played the song and watched him go."

Other tributes flowed from the musical community as word spread of Hargrove's death. Trumpet player and composer Keyon Harrold called Hargrove the "trumpeter jazz king" on Instagram. "The spirit that radiated from the bell of his horn was always a force of youth enthralled with the wisdom of old," Harrold said.

Don Cheadle, who directed and starred in the 2016 movie "Miles Ahead" about trumpet great Miles Davis, tweeted a picture of himself with Hargrove, saying: "You were a beautiful soul, young lion, you will be terribly missed."

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Thursdays
10am et - The Allison Transmission w/Rick Allison
1pm et - Franorama 2.0 w/Fran Fried
7pm et - The Metal Dad w/Chip McCabe
9pm et - My Week That Was w/G.Gone

Fridays
10am et - The Allison Transmission w/Rick Allison
2pm et - The Metal Dad w/Chip McCabe
4pm et - Tones of Texas w/Tim Dittmar
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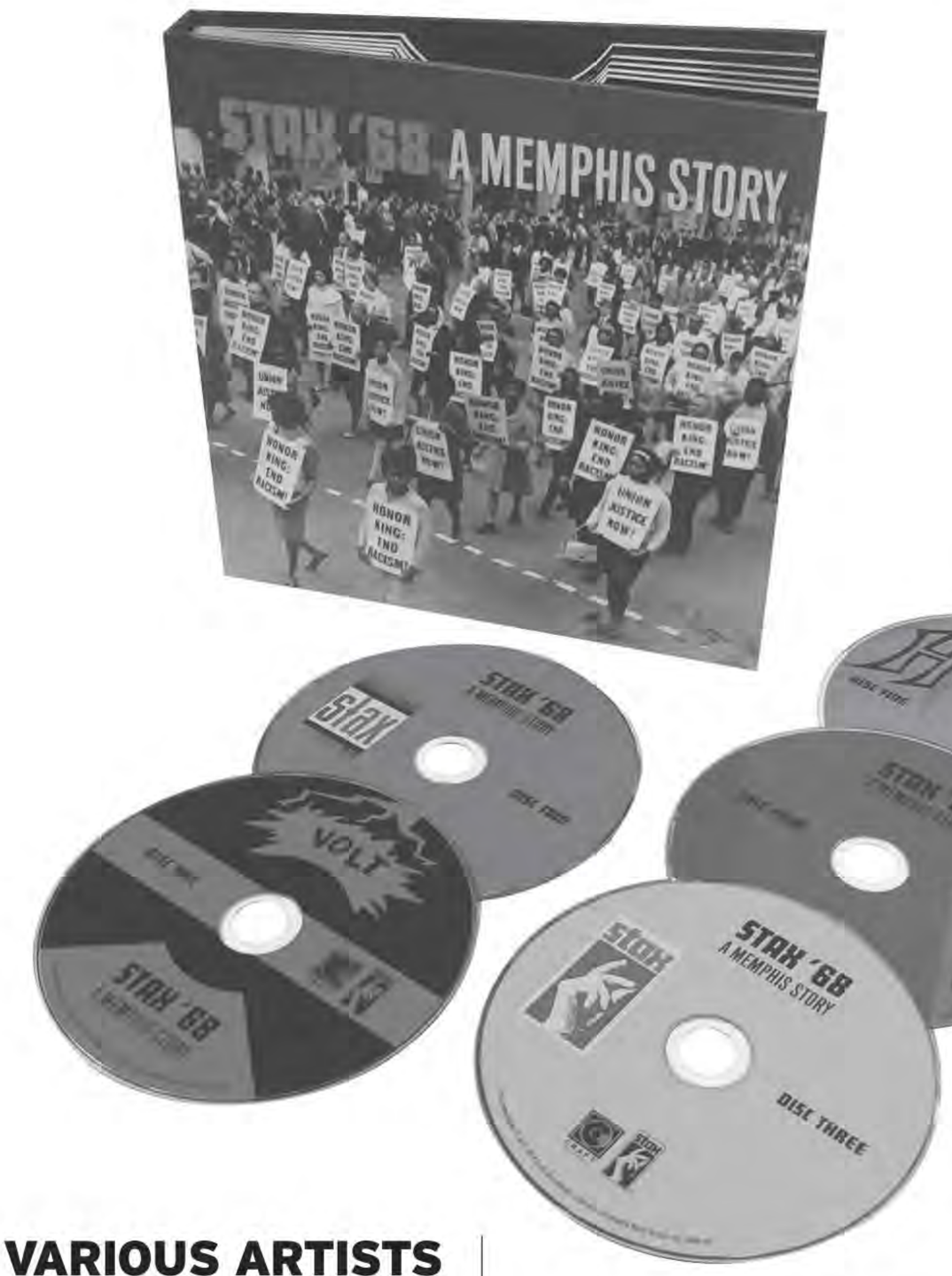

VARIOUS ARTISTS
STAX '68:
A MEMPHIS STORY
Craft Recordings
(5-CD Box Set)
★★★★★

1968 was an incendiary year in Memphis, Tennessee. Growing racial inequalities led to strikes, riots and deaths, culminating in the murder of civil rights leader Dr. Martin Luther King, Jr. on April 4, 1967 at the Lorraine Motel (now a civil rights museum).

It was a troubled year for Stax Records, too. The previous year had ended with the shocking death of Stax's rising star, Otis Redding, along with members of The Bar-Kays in a plane crash on December 10. When Atlantic Records, who distributed Stax, was sold to Warner Bros., Stax's owners learned they'd overlooked a clause in their contract that meant Atlantic owned everything Stax had released since 1960—leaving Stax forced to rebuild their catalog from the ground up again. And the city's racial tensions had an impact on the integrated staff as well. After Dr. King's murder, Stax founder Jim Stewart said, "Although we tried to bond together and continued to work together, from that point on it changed considerably. It wasn't that happy feeling of creating together."

But Stax carried on nonetheless. And this box set looks at the remarkable music the label put out during that heady year; classics like "I Thank You" (Sam & Dave), "Soul Limbo" (Booker T. & the MG's), "I've Never Found a Girl (To Love Me Like You Do)" (Eddie Floyd), and, of course Otis Redding's signature song, "(Sittin' On) The Dock of the Bay" (Otis Redding), which became one of the biggest records of the year.

But *Stax '68* is much more than a greatest hits compilation; you get the A- and B-side of every single the company released that year, a total of 134 songs. It's an intoxicating collection. There are commemorative songs: William Bell's "A Tribute to a King" (about Redding), and Shirley Walton's "Send Peace and Harmony Home" (which she was recording the night Dr. King was killed). Lesser known slices of soul like Linda Lyndell's "What a Man," and "Give 'Em Love" by the Soul Children. Unexpected covers, like the Eddie Henderson Quintet's jazzy take on "Georgy Girl." Isaac Hayes getting his career started with his second single, "Precious Precious." And the Popcorn Generation's "Kitchy Kitchy Koo," the kind of light pop fluff you'd never expect to hear on a label like Stax.

Special mention should be give to the book included in the set, which features an essay by Steve Greenberg telling the Stax story, and an essay by Andria Lisle and Robert Gordon about the city's political upheavals; the book's also nicely illustrated with rare photographs.

It's a first rate package documenting an extraordinary year for Stax Records—and for America.

–Gillian G. Gaar

LINDSEY BUCKINGHAM
SOLO ANTHOLOGY:
THE BEST OF LINDSEY BUCKINGHAM
Rhino (3-CD Deluxe Edition)
★★★★★

Regardless of whose side one takes in the ongoing, all-too-public battle between Lindsey Buckingham and his former Fleetwood Mac bandmates, there is no denying that the vocalist/guitarist is responsible for shaping the sound of the hitmaking, super-successful music machine that was the Mac from the mid-'70s on. What is not as well-known to the public-at-large is the visionary tunefulness that is Buckingham's solo career, which has been artistically fruitful as it has been commercially hit and miss.

Most of Buckingham's finest solo moments (along with two previously unreleased cuts) have been collected on *Solo Anthology*, which spreads 53 tracks over three CDs and provides a solid overview of the artist as mad pop genius, finger-picking guitar whiz, and master of the studio. (There is also a 6-LP vinyl box available, as well as a 21-track single disc edition, although the latter does not include the two new tracks.)

While disc three contains 13 fiery live performances culled from three Buckingham live records and showcases plenty of Buckingham's awe-inspiring guitar

(on his solo material as well as Fleetwood Mac staples such as "Big Love," "Go Your Own Way" and "Never Going Back Again"), the real gold is in the 40 tracks that comprise the first two discs. Disc one contains Buckingham's lone Top 10 hit, 1981's "Trouble"; oddly, it's the lone song here from *Law and Order*, Buckingham's highest charting solo effort. The synth-heavy "Go Insane," Buckingham's only other Top 40 single, also makes an appearance on disc one, alongside such gems as "Rock Away Blind," the boppy "Holiday Road," (Buckingham's signature tune from the film *National Lam-*

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poon's Vacation), the gorgeously elegiac "Treason," and a handful of marvelous numbers from Buckingham's woefully underrated 1992 masterpiece, *Out of the Cradle*.

Disc two is highlighted by the two new tracks (the catchy, brief "Hunger" and the mellow "Ride This Road"), the forcefully poppy "Love Runs Deeper" (one of Buckingham's hardest rocking solo numbers), three more from *Out of the Cradle* (the hopeful "You Do or You Don't" and "Turn it On" are damn near perfect examples of Buckingham's inimitable songcraft), and a hushed, gorgeous cover of Jagger/Richards' "I Am Waiting" (from 2006's *Under the Skin*). The seven-minute "D.W. Suite" (written as a tribute to the late Beach Boy Dennis Wilson and included on 1984's *Go Insane*) is an appropriately Brian Wilson-styled medley that plays up Buckingham's experimental side while still remaining unfailingly melodic. It's one of the many tracks that'll lead the listener back to *Solo Anthology* time and time again.

– John M. Borack

ALEJANDRO ESCOVEDO
THE CROSSING

Yep Roc Records (CD, LP)

★★★★

In response to an outreach from *The New Yorker* about why longtime Bruce Springsteen manager Jon Landau dropped Alejandro Escovedo by phone, the first and only artist outside of the E street realm that he has signed, Landau said: "We tried everything we knew how to do. It remains an injustice that such a great guy and great talent has not become more widely known and appreciated for the superb artist we know him to be." This is a weak retort from a guy who hasn't had to do much marketing to make his own lean roster shine. In the right hands of someone who actually knows how to market musicians, Escovedo would enjoy the renown that Landau describes. Given the hot press Alejandro has received for his most recent release *The Crossing* that moment may have just arrived—organically.

After years of knocking out some amazing records and supporting them with band tours that blister and dreamlike one man engagements, Escovedo met the Landau news with the same tough immigrant spirit that sits at the center of this new masterpiece. Like the characters in this musical epoch, Escovedo and his family's journey are marked with tough moments that unfortunately define a part of the collective American experience. His take is in turn authentic, personal and moving.

The Crossing is a big broad undertaking with 17 tracks. The story, a telling of two men—one from Mexico, one from Italy—and their trials and tribulations entering the U.S., is told through a variety of musical expressions from the late-night eeriness and tart guitars of "Footsteps In The Shadows", to the punk-driven raucousness of "Outlaw For You" and "Sonica USA". They are knitted together by Mexican instrumentals like "Amor Puro" and Tom Waits meets Los Lobos spoken word tracks like "Rio Navidad". The entire record unfolds more like a movie than a rock 'n' roll offering with cinematic earmarks and imagery. It closes with the title track, a song that Escovedo sings with an exasperation and exhaustion that reflects the personal burden that this immigration experience carries. It will leave you at times wondering if the record is about that, the path of his career, or both.

Maybe what is most admirable about Alejandro Escovedo is his inextinguishable inner fire. While he has not publicly referenced the management shift as an influence to this creative output it is instead just one more demonstration of survival, a focus on the larger prize—one that defines how American immigrants have always moved through conflict. In that sense *The Crossing* is another inspirational effort from an extraordinary artist—one that mixes important messaging with music that moves the listener. That's something that Jon Landau should be able to work with. It's great to see that others have.

– Ray Chelstowski

ARETHA FRANKLIN
THE ATLANTIC SINGLES COLLECTION 1967-1970

Rhino Records (2-CD, 2-LP)

★★★★★

With early 1967's smoldering "I Never Loved A Man," Aretha Franklin proved herself the queen of soul, bringing pop music the raw passion of the black church music that had nurtured, consoled and inspired her amid her woes both at home and in a Jim Crow world. The road to stardom had been long: 10 albums and many singles that had rarely unleashed her power. Only one single (a cover of Al Jolson's "Rock-A-Bye Your Baby With a Dixie Melody" on Columbia) had cracked pop's Top 40. Finally, she signed with Atlantic, where producer Jerry Wexler turned her loose as a vocalist, reaping quick success. Nine of the 34 tracks here went gold, though only one (the pop-flavored "Don't Play That Song") came after 1968.

Yes, Aretha Louise Franklin (1942-2018) was the queen, but at the same time she was everywoman as she asked for a little respect on an Otis Redding cover whose roaring revamping

QUICK PICKS

BY GILLIAN G. GAAR

PATTI SMITH
JUST KIDS: ILLUSTRATED EDITION

Ecco (Hardback)

Genre: Memoir

If you haven't picked up Patti Smith's memoir about her relationship with photographer Robert Mapplethorpe, this is the edition to get; it's a larger format, and features numerous rare photos and illustrations. They add a highly personal touch to this evocative portrait of two artists discovering their own unique voices. And her depiction of a pre-punk, pre-gentrified New York City is marvellous.

ROBBIE FULKS & LINDA GAIL LEWIS
WILD! WILD! WILD!

Bloodshot Records (CD)

Genre: Rockabilly/Country

Alt-country singer-songwriter Robbie Fulks teams up with Jerry Lee Lewis' rockin' little sister. Their voices blend beautifully on weepers like "That's Why They Call It Temptation," but they really shine on the uptempo numbers like "Boogie Woogie Country Gal," "Round Too Long," and the title track.

MARTIN POPOFF
THE CLASH: ALL THE ALBUMS, ALL THE SONGS

Voyageur Press (Hardback)

Genre: Punk

A track-by-track analysis of every album (and some non-album cuts) by "the only band that matters." Since most books focus on well-known tracks like "White Riot" and "London Calling," it's great to have a resource examining the band's music in such depth. Great selection of photos, too.

SERGIO MENDES & BRASIL '66
GREATEST HITS

Craft Recordings (LP)

Genre: Bossa nova

First released in 1970, this compilation brings together 12 of the group's best-loved numbers, from the irresistible energy of "Mais Que Nada" to a beguiling "Scarborough Fair" to a very hip "Day Tripper."

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(thanks to her sister Carolyn) gave the song dimensions Redding hadn't envisioned.

With her piano leading her rhythm section, she was a master of improvisation. The Heaven-bound shout of ecstasy closing her stunning restyling of bluesman Howlin' Wolf's "Going Down Slow" (originally merely the B-side for "Baby I Love You") came straight from her minister father's church music. She fashioned Civil Rights Movement slogans ("I'm free at last!"..."Freedom!") into brief chants within her songs. From country hit "Gentle On My Mind," the phrase "free to walk" took on new implications in an era of political marches.

Her singles often combined a shouter with a ballad. The box's notes say that in general she brought in the black covers (Sam Cooke's "You Send Me," Don Covay's "See Saw"), while Wexler proposed white covers. The testifying preacher's daughter worked wonders redoing Dusty Springfield's "Son of a Preacher Man." Duane Allman's wire-sharp slide guitar opened her take on The Band's "The Weight" and now begins this package's second CD as well. As time went on, Arif Mardin shared the producer's seat, softening her roar and moving the arrangements toward pop/soft jazz.

Yes, she was regal in her sepia majesty, but she showed her emotional vulnerability. When she revised the first line of The Beatles' "Eleanor Rigby" to be "I'm Eleanor Rigby," how many listeners identified all the more with the ballad? The queen was in fact a natural woman simply seeking R-E-S-P-E-C-T.

– Bruce Sylvester

DOYLE BRAMHALL II
SHADES
Provogue (CD)
★★★★★

When Doyle Bramhall II (DB2) released *Rich Man* in 2016 it caught a lot of us off guard. It had been 15 years since his last solo release and the time between records found him in supporting roles, performing as one of the most sought after guitarists in the business. These gigs often established defining moments for the bands he joined. His solo work with Roger Waters, especially on "Comfortably Numb," was so transcendental that it now enjoys a mythic place and proportion on YouTube.

His style of play is entirely unique, playing the guitar left-handed and strung upside down. The tone DB2 creates and the technical fluency of his execution is even more striking. *Rich Man* quickly became a critics' darling and I caught his tour in support of the

record on its first stop—my hometown of Fairfield, CT. There in the backdrop of my youth DB2 proved without exception that he is that "something special." He embodies the kind of rarity that has made him the ultimate guitarist's guitarist.

Fresh on the heels of all that, DB2 releases the extraordinary new album *Shades*. Here he establishes what can only be described as a

neo-soul, '70s urban R&B—inspired expression of what the blues can be if properly reimagined. The songs employ the use of melodies that are equipped with wide, welcome funnels. These are surrounded by arrangements that showcase the musicianship of one of the best backing bands around. Here he is joined by Chris Bruce, Adam Minkoff, and drummers Carla Azar and Abe Rounds; with them DB2 moves through music that in one moment ladders to Lenny Kravitz ("Love and Pain"), and in the next ties loosely back to Curtis Mayfield and "Across 110th Street." The cadence isn't choppy, awkward or forced. Everything flows forward effortlessly. He even finds room for some Cream-inspired psychedelia ("Live Forever"). It all works.

However it's on the collaborations with Eric Clapton, Norah Jones and The Tedeschi Trucks Band where the music really stands apart, where things really shine. With Clapton, DB2 not only delivers a new modern soul gem in "Everything You Need." They trade off with guitar solos that blister above the melody without softening any of the song's inherent fire. Moreover, the exchange here demonstrates why they have worked together for so long. Their sounds complement each other in the most compelling of ways.

With Norah Jones he presents the slow ballad "Searching For Love." It sways about until the end when it opens up wide and becomes a jazz-driven musical showcase. The vocal pairing is remarkable in that both Jones and DB2 operate within the same kind of range and framework. This hopefully is the beginning of a much longer, fruitful collaboration.

The showstopper though is the album closer, "Going Going Gone". This Bob Dylan cover from his 1974 *Planet Waves* record is almost DB2's "Purple Rain" moment. The original enjoyed a firm footing with The Band there to back Dylan. Here, Tedeschi Trucks does the honors and each element of that great band has something to contribute. Whether it's the distant wails of Susan Tedeschi, the slide work of Derek Trucks, the horns or the back-up singing, TTB (like The Band) brings an atmosphere to the song that wraps everything together tight but also allows the song to remain firmly in DB2's hands. It just soars.

With *Shades,* DB2 seems to have found a musical lane that he can own, that is entirely his. It's as if all of his solo work and the contributions made to others have culminated into this single expression. Doyle Bramhall II is on a roll and it's exciting to imagine what might come next.

– Ray Chelstowski

JOE JACKSON
FOOL
EARmusic (CD, LP)

★★★★

Joe Jackson has enjoyed a very unique musical career. Few artists have been given the kind of freedom that Joe has had to explore creative influences and frankly there-in-the-moment whims. Both his labels and his fans have loyally followed him as he has journeyed down what can be considered a fairly eclectic path. This has found him operating within the realms of jazz, punk, pop, jump and classical —often all at once. Sometimes it has worked—others, not so much. It has simply been a long time since any of this output has been as commercially and critically received as his standout work from the '80s. That however may soon change.

As the New Year arrives, so will a new record by Jackson—maybe his best since 1982's *Night and Day*. *Fool* is a quintessential Joe Jackson record. Almost all of the genres he has dabbled in can be found here. Punching in with only 8 tracks and just over 40 minutes of running time, the record is a very tight presentation, one of his most concise offerings. It has a very determined and thought through approach in both the topics it tackles and through the sound boundaries it sets.

Fool is the 20th studio album of Jackson's career and was cut at Tonic Room Studios directly after he wrapped up his 2018 summer tour at The Egyptian Theater in Boise, Idaho. The energy and cohesiveness that he felt on the road with his band was something Jackson wanted to quickly bring to the music he had set aside for the studio. "The road to this album is littered with the wrecks of songs and half-songs that didn't make the grade. There are eight survivors, which I think is enough. How significant the resurgence of vinyl is, I'm not sure, but I did think of this as an album, with two complementary sides of about 20 minutes each..." said Jackson.

The record flows with ease and enjoys an overall sonic brightness that is quickly contagious. Album opener "Big Black Cloud" is a very big, broad song. It's firm and exceptionally open, vast and anchored to the Joe Jackson signature power pop chord progression. Like much of his best known work, the track relies heavily on both keys and percussion, making it another song that will translate wonderfully to the jazz trio lineup he tends to toss around quite a bit on the road.

The first single, "Fabulously Absolute" is a guitar-driven rocker that is fresh, full of drive and a kind of energy that's found more in the work of frustrated teens than aging boomers. It's very authentic and fun. That said, it was an odd choice for a single as it stands alone on the record and doesn't properly represent what else is to be found here. Instead songs like "Dave" and "Friend Better" deliver that kind of bright upbeat crisp sound that his best known songs embody. They have a soul influence that, in the case of "Friend Better," becomes even more hypnotic through the heavy slaps of a very prominent tambourine. Simply put, nothing is wasted on this record or appears by accident.

There are the requisite ballads and familiar nods to lush late '60s jazz-pop like the album closer "Alchemy." They round out the record and provide a proper amount of pacing. They may even add a bit of sparkle. All in, *Fool* is a pretty terrific offering and will anchor what in 2019 will be a tour that celebrates Jackson's 40 years as a recording artist. The shows will draw from five albums, each that represents a specific decade: *Look Sharp* (1979), *Night and Day* (1982), *Laughter and Lust* (1991), *Rain* (2008) and *Fool* (2019). This new record in turn comes at a perfect time as it can and will sit proudly alongside these world class albums from the Jackson canon, and at times might just shine a bit brighter. Nothing "foolish" about that at all.

– Ray Chelstowski

STONE FOUNDATION
EVERYBODY, ANYONE
100% Records (CD, LP)

★★★★

Following on from their outstanding 2017 album *Street Rituals*, Stone Foundation have come up with another winner. The band, led by founders Neil Sheasby (bass) and Neil Jones (vocals and guitar), have crafted a soulful and socially conscious gem of an album that makes the most of the guest artists appearing on it. This is Stone Foundation's fifth album. It was recorded at Paul Weller's Black Barn Studios in Surrey, England and was produced by Jones and Sheasby with engineering by Charles Rees. Horns and strings enhance the album's sound.

The first track, the funky and soulful "Sweet Forgiveness," is about wanting to fix the ills of society through kindness. Among the song's lyrics are "Nobody can do everything / but everybody can

do something." Jones and vocalist Kathryn Williams share the vocal on "Don't Walk Away," trading off on the vocal at first and then singing together. It's an effective pairing. "Carry The News" is something of a Style Council reunion as that band's Paul Weller, Mick Talbot and Steve White appear on the track. The song starts out mellow with Jones on vocals. Weller joins in on vocals later in the song. It picks up pace considerably toward the end and features a terrific performance by White on drums. The somewhat funky "Only You Can" features a guest turn by Hamish Stuart from the Average White Band, who adds some nice guitar work to the track. Another socially conscious track, it includes the lyric "Only you can see the warnings / Know they happen every day." The Blow Monkeys and Dr. Robert also contributed to the album.

Other highlights of the album include: the bass-heavy and soulful "Standing On The Top"; the funky "Give The Man A Hand"; the mellow "Next Time Around"; and the funky and soulful "Please Be Upstanding."

– John Curley

THE SPITFIRES
YEAR ZERO
Hatch Records (CD)
★★★★

This, the third album by the Watford, England-based quartet, is their best and most diverse yet. The band (lead vocalist/guitarist/songwriter Billy Sullivan, bassist Sam Long, drummer Matt Johnson, and keyboardist George Moorhouse) have drawn on their wide range of musical influences to create a socially-conscious piece of work that is at times introspective and necessarily in-your-face in others. The brass accompaniment on several of the tracks adds a good bit of color and punch to the mix.

The albums kicks off with the powerful "Remains The Same," which deals with the degradation of working-class culture and trying to fight back against the system. The lyrics include the refrain, "The times may change / but the bulls—t remains the same." The strident rocker "Frontline" continues the social commentary with lyrics like "The cracks in our system are starting to show." And the band's influences show with the bouncy, Madness-like track "Over And Over Again." The slower dub cut "Something Worth Fighting For" is a bit of a departure for The Spitfires and is somewhat reminiscent of The Clash's attempts at reggae.

One of the highlights of the album is the wonderful, piano-led ballad "By My Side" that Sullivan sings with guest vocalist Emily Capell. Their voices complement each other quite nicely.

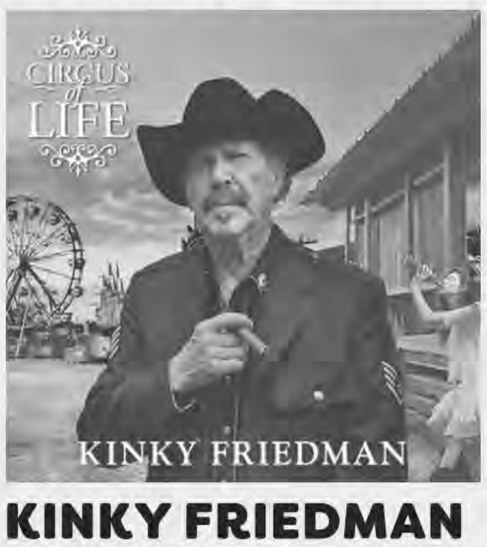
The need for social change rears its head again and again. "Sick Of Hanging Around" is about trying to escape from your hometown to move on to bigger and better things. A lyric in the rocker "The New Age" claims "The better days are all but gone." And the reggae-style "Dreamland" states "Some set out to divide us / some set out to abuse" and proclaims "I'm not optimistic / I can't help how I feel."

But it's not about giving into hopelessness. Rather, it's a musical call to arms, that those listening will relate to Sullivan's lyrics and the power of the music and will build on that to push back against the forces that are oppressing them. It's a standout piece of work, quite reminiscent of the best British New Wave and Mod albums of the late 1970s.

– John Curley

QUICK PICKS

BY MIKE GREENBLATT



KINKY FRIEDMAN
CIRCUS OF LIFE
Echo Hill (CD)
Genre: Country/Folk

The Kinkster has left his Texas Jewboys home and, on the advice of his good friend Willie Nelson (for which he penned "Autographs In The Rain") has come out with his first all-new album of originals since the '80s. It's a quiet, contemplative affair filled with his words of wisdom (especially on "Jesus In Pajamas" and "A Dog Named Freedom") as if he's singing straight to you in your living room.

MATTY T. WALL
SIDEWINDER
Hipster Dumpster (CD)
Genre: Blues Rock

Produced by the legendary Bob Clearmountain (Bowie/Stones), the rampaging electric guitar, vocals and compositions of this Aussie rock hard next to covers of Trombone Shorty ("Something Beautiful"), Sam Cooke ("A Change Is Gonna Come") and Freddie King ("Going Down," although it's more like the Jeff Beck version).

I SEE HAWKS IN L.A.
LIVE AND NEVER LEARN
Self-Released (CD)
Genre: Americana

For their eighth album, this Cali unit revels in the pleasures of weed ("Stoned With Melissa"), staying sober ("Poour Me") and simply staying alive as the flames get closer ("The Last Man In Tujunga"). Their sardonic sense of humor is still intact as pedal steel, fiddle and accordion give the mix added oomph.

STOLL VAUGHAN
THE CONVERSATION
Commonwealth Artists/All Welcome Records (CD)
Genre: Americana

Here's an L.A. singer-songwriter originally from Kentucky with verve, daring, vigor and an acuity of vision. One can lose one's self in his thought-provoking lyrics while grooving to his instant old-friend voice. Like mining Dylan lines for golden meanings, in "Roll On," Vaughan writes of "dreams behind me, dreams ahead / to be broke down in the middle / I would rather be dead."

ELVIN BISHOP'S BIG FUN TRIO
SOMETHING SMELLS FUNKY 'ROUND HERE
Alligator (CD)
Genre: Blues

Elvin Bishop goes ever on as he gets humorous and political in the title protest track against the current administration. Vocalist Willy Jordan plays a hand-held Peruvian percussion instrument called a cajon. Guitarist/pianist Bob Welsh adds the muscle while Bishop sings (sort of) and stings his ax like he did in The Paul Butterfield Blues Band way back in the day.

BY LEE ZIMMERMAN

Given the fact that they recall the idyllic innocence of Simon & Garfunkel and The Mamas & The Papas (at least the Papas part, sans the Mamas), **The Brother Brothers** create a sterling initial impression, a sound that's sweet, sublime and unerringly effusive even on first listen. There are in fact two brothers involved – natch – and their evocative sibling harmonies lend every song on *Some People I Know*, their instantly impressive debut album, a gentle touch flush with mellow melodies and an easy embrace. Several songs – "Mary Ann," "Frankie" and "I Will Be With You," just for starters – sound like well-etched classics, songs that quickly get under the skin and stay there well after the final notes fade away. Folk rock is an uncommon breed these days, but credit The Brother Brothers for rekindling that serendipitous sound. We have to believe that their parents are proud.

Roger Len Smith is a traditionalist in a very real sense. While his current project is titled *Anything Goes*, in truth he sticks to a well-tested template through a series of twangy tunes and songs mostly imbued with a form of rocking revelry. It's an ideal example of what a good time, fully rollicking Saturday night ought to sound like when the gang is gathered at the neighborhood bar and the brews are flowing freely. Smith makes no demands on his listeners other than to simply soak up the songs and enjoy the sunny vibes, and though some of the offerings find Smith in a more reflective mood, the overall feel is catchy and carefree. Smith is not only an adept songwriter, but a skilled multi-instrumentalist as well, and other than Jimmy Spencer's drums and a few extra additives – pedal steel, dobro, banjo and vibes (the latter courtesy of The Wallflowers' Rami Jaffee) – the arrangements are simple and succinct. However, they're also tailored to grab the listener even on an initial encounter. Suffice it to say Smith is one to watch... as well as one to enjoy.

Perry Serpa is a man of many talents. Aside from the fact that he's a skilled singer, songwriter and chief musician at the helm of the indie band The Sharp Things, he's also an adept publicist and one of the nicest guys in show business. Okay, that sounds like a cliche but in Serpa's case, it's the truth. That's all the more reason why his new solo album *Wherefore Art Thou, Songs Inspired By Nick Hornsby's Juliet Naked* deserves to be heard, although given the amazingly melodic music borne by each of its 10 tracks, it clearly stands on its own merits. Hornsby provides a perfect muse; as author of such music-related novels as *High Fidelity*, *About a Boy* and the book that provides Serpa's inspiration here, *Juliet, Naked*, his stories strike to the core of the indie ethos. Serpa takes the storyline – one that tells the tale of an obsessed music fan and his girlfriend who track down a reclusive American musician – to realize an album of consistently accessible songs. Along with an array of great guests in tow – Scott McCaughey, Laura Cantrell and Edward Rogers among them – Serpa with a mini masterpiece, one worthy of calling a total triumph.

Dana Cooper is no newcomer – an award-winning singer-songwriter, his wealth of awards include a 2014 Heritage Musician award from the Pilgrim Center for the Arts in Kansas City, Missouri and Folk Alliance International's 2015 Spirit of Folk award. His performing credits include appearances on Austin City Limits, Mountain Stage and the Kerrville Folk Festival, and his songs have been widely covered by any number of prestigious artists of the folk variety. And while his music isn't on the wider radar like it ought to be, all it takes is a listen to Cooper's latest effort, the superb *Incendiary Kid*, to realize it definitely ought to be. Light, lilting and unassumingly appealing – listen to "Summertime Woman " for all the evidence needed – it was recorded with noted producer Thomm Jutz, who, as always, helps imbue the songs with an optimism and uplifting attitude that portends any number of positive possibilities. Taken in tandem, it's a welcome antidote for these tumultuous times, molded with both delicacy and distinction, qualities that have become Cooper's stock in trade. We'd best sum it up by describing it simply as nothing less than a sheer delight.

Bobbo Byrnes offers an approach that is the essence of genuine Americana – heart wrenching, passionate and a sound that's both tender and tenacious without compromising either. His latest album, *Two Sides To This Town*, is authentic, illuminating and entirely pervasive, as if plucked from real life circumstance and then transposed to this series of impassioned performances. Byrnes himself is practically a one man band; tackling the bulk of the instrumentation – Guitars, keyboards, pedal steel, mandolin and vocals – his well worn delivery recalls the emotional essence of Gram Parsons and Gene Clark with all their well-worn trappings. Anchored by acoustic guitars and Byrnes' assertive vocals, the songs resonate with a resilience and determination that leaves no doubt as to his credence and commitment. He takes an assertive stance without sacrificing emotion or nuance in the process, and songs such as "Angelia," "Glad" and "Heart Like Mine" create a compelling connection straight away. It only takes a cursory listen to *Two Sides To This Town* to recognize the fact that an important and essential new artist has indeed arrived.

For starters, it should first be explained that **Miles Maxwell** is not an individual, but rather a band that takes its name from its core member – vocalist, guitarist and songwriter Miles Baltrusaitis. While the group has only been in existence a little less than two years, the outfit – which also includes brothers Matt Stankiewicz (drums), Dan Stankiewicz (keyboards) and newer arrival Steve Kingwell (bass) – create a unique form of unabashed power pop and spin it out with a myriad of delightfully dizzying melodies that are grounded withe skill and savvy. *Red Ghost*, the initial result of those efforts, is sunny, striking, cynical, and thoroughly entertaining, the kind of music that can easily excite an audience or grab attention by bursting from a set of speakers. Fun, frenzied and exhilarating, it's a breezy breed of pop music that recalls the art and innocence that defined rock 'n' roll at its celebratory essence. A fine debut, *Red Ghost* is both playful and pervasive, a sure sign that there will be even more outstanding efforts yet to come.

The Brother Brothers
Some People I Know

Roger Len Smith
Anything Goes

Perry Serpa
Wherefore Art Thou, Songs Inspired By Nick Hornsby's Juliet Naked

Dana Cooper
Incendiary Kid

Bobbo Byrnes
Two Sides To This Town

Miles Maxwell, *Red Ghost*

Christmas Music Roundup
Recent Christmas Releases Reviewed

BY GILLIAN G. GAAR

Christmas Party (Rhino) is the first ever holiday album by **The Monkees**. It's the older stuff that fares better here: **Michael Nesmith's** slide-guitar take on "The Christmas Song," the pop-fest of **Mickey Dolenz's** "Wonderful Christmastime," **Peter Tork's** inventive "Angels We Have Heard On High" (featuring banjo!), and two tracks by the late **Davy Jones**, "Silver Bells" and the Hawaiian classic "Mele Kalikimaka" … smooth song stylist **Engelbert Humperdinck** brings you his first holiday record in almost 40 years, *Warmest Christmas Wishes* (OK! Good Records). Perfect for listening to as you sip eggnog by the fire in the company of family and friends. There's a nice take on "White Christmas" and a plea for peace in "I'm Not Dreaming of a White Christmas" … Real Gone Music has some great holiday reissues. *The Complete Christmas on the Ponderosa* brings together *Christmas on the Ponderosa* and **Lorne Greene**'s *Have a Happy Holiday* —yes, it's seasonal music from the cast of Bonanza, featuring the entire Cartwright family! Along with standards like "Deck the Halls" and "Jingle Bells" are Western-themed numbers like "Santa Got Lost in Texas." The Greene record, making its CD debut, also includes his 1966 single "Must Be Santa." Poet-songwriter **Rod McKuen** was ubiquitous during the 1960s and 1970s, writing hit songs for others, and releasing his own records. *New Carols for Christmas: The Rod McKuen Christmas Album* returns on CD after being out of print for 20 years. It's a more esoteric release that doesn't have anything as conventional as "Winter Wonderland," but introspective pieces like "As We Traveled Through Vermont" instead, and the melancholy "Who Knows Where We're Going." A duet with Petula Clark on "Baby, It's Cold Outside" is a bonus track. …

Are you a fan of the **Los Straitjackets'** surf-rock? Then pick up a copy of *Christmas Collection Songbook* (Yep Rock), which compiles all the Christmas-related tracks they've released since 2002: classic carols ("God Rest Ye Merry Gentlemen"); modern fare ("Jingle Bell Rock"); and a rockin' live version of "Linus and Lucy" … **XO Publicity** has a special holiday gift: free downloads of their *XO For the Holidays* compilations featuring their artists, including indie acts like **Judge Jackson featuring Billy Bob Thornton**, and **Pat Kearns** (of **Blue Skies for Black Hearts**, who also appear), among others. Head to: xopublicity.com/xo-holiday-compilations-2 … **Mitch Ryder** delivers his first ever holiday album, *Christmas (Take A Ride)* (Goldenlane Records). He brings a nice dose of Motor City grit to standards like "Blue Christmas" and "Rudolph, The Red-Nosed Reindeer," along with unexpected choices like "Christmas (Baby Please Come Home)," and "Grandma Got Run Over By a Reindeer" … **Les McCann's** cleverly titled *A Time Les Christmas* (The Abrahams Company) puts a soulful, jazzy spin on the likes of "Let It Snow," "I'll Be Home for Christmas," and "Have Yourself a Merry Little Christmas." Great for late-night listening sessions, when the lights are low … More from Real Gone Music: *Season's Greetings from the McGuire Sisters* brings together all of **The McGuire Sisters'** Coral Records holiday recordings on CD for the first time; the *Seasons Greetings* album, plus three other Christmas-themed songs. The sisters lend their trademark harmonies to newer numbers like "Christmas Alphabet" and "I'd Like to Trim a Tree with You." and the album closes with a heartfelt "Ave Maria." It's bells bells bells on the *A Christmas Sound Spectacular/Let's Ring the Bells All Around the Christmas Tree*, a double set by **John Klein**, as played on the Carillon Americana —"1500 bronze cast bells ringing in perfect tonal quality." Must be heard to be believed. Finally, the classic orchestral sound of *The Complete Christmas Albums* set by **Andre Kostelanetz and His Orchestra** will surely take you back to your childhood, bringing together all of Kostelanetz's classic Christmas albums, and some rarities …

Record Store Day's recent "Black Friday" saw the release of a single by Seattle alt-rock legends the **U-Men,** slurring their way through "Blue Christmas," and **Green River** trying to play it straight with "Away in a Manger." The single, on Sub Pop Records, is on red and green vinyl … The mighty **Thor** celebrates the holidays with *Christmas in Valhalla* (Deadline Music), and it's all originals, no covers. If you didn't think heavy metal was a suitable genre for holiday music, you haven't heard the head-banging "Slay Rider" and "Gonna Have a Rockin' Christmas," not to mention the dark morphing of "The Night Before Christmas" into the more sinister "Cold St. Nick" … **The Mavericks'** *Hey! Merry Christmas!* (Mono Mundo Recordings) is also made up entirely of originals. Their Tex-Mex swing works well on numbers like "Christmas Time is Coming 'round," and you'll swear that "Santa Does" is a cover of a girl group classic … And there's more original music on *Love The Holidays* (ATO Records) by the **Old 97's**. There's a rockabilly/Americana spin to songs like the title track and "Rudolph Was Blue," as well on the traditional carols, like a rollicking "God Rest Ye Merry Gentlemen."

Holiday Tips From Engelbert Humperdinck

BY GILLIAN G. GAAR

GOLDMINE: *Your last Christmas album came out almost 40 years ago. Why wait so long to do another one?*
ENGELBERT HUMPERDINCK: I don't know; I have no idea! That first album was a great album, with more of the standard Christmas songs. This one is a lot different, because it holds a lot of new material, and carols you wouldn't expect to hear in the United States, songs like "O Tannenbaum." And "Silently Falls the Snow" was a European song, a big one in Europe, originally called "Leise Rieselt der Schnee." Both the German and English versions are on the album; the English lyric is written by my daughter and myself. But the one I think is really going to be a standard, a brand new song on the album, is "Around the Christmas Tree."

GM: *Quite a mixture.*
EH: Yes, this is quite a mixture. And it's quite a family album; it's very much family oriented. "White Christmas" has a totally different arrangement, a Django Reinhardt, jazz sort of feeling. And my record company's put a nice gift package together (the *Warmest Christmas Wishes Gift Set*). It's got a Christmas card, signed by me. It also has a Christmas ornament with my face on it; you can hang it on your Christmas tree if you want to keep looking at my face!

GM: *What are your favorite holiday songs?*
EH: *I like "The Christmas Song." And "Silent Night," without a doubt.*

GM: *What are some of the traditions of the Humperdinck household?*
EH: *First and foremost, my house has to be decorated. It has to be decorated with lights on the outside and on the inside. As a matter of fact, my home in Leicester (England), people drive by every Christmas to see what Humperdinck's done with his lights this year! So I try to keep it changing. And I try to keep it as festive as possible.*

GM: *Do you still send out Christmas cards?*
EH: *Of course I do. Hundreds of them! All my fan club presidents have to have a card, and they reprint it and send it out to their members. And then I send them to a lot of friends; I have friends all over the world. I sign at least 4,500 a year.*

GM: *How long does that take?*
EH: *A long time! I don't have to sign my full name; I just sign Enge or Englebert.*

GM: *Have you thought about what you want for Christmas?*
EH: *No, I have not, my dear. I have not.*

GM: *Well then, what's a good gift to give; say, to bring to a Christmas party?*
EH: *I think the best thing you can bring to a Christmas party is a bottle or wine—or half a dozen bottles of wine!*

GM: *Are you doing a Christmas show to promote the album?*
EH: *No. I don't think there's too many Christmas shows around in today's world. Which is rather a shame, because I do love Christmas shows. And I wish they'd bring back Christmas shows to television. That would be wonderful.*

GM: *Thanks for your time.*
EH: You're welcome. And I shall send you an album signed by myself, my dear.

Elvis Roundup

THE LATEST ELVIS PRESLEY RELEASES REVIEWED

BY GILLIAN G. GAAR

The Viva Las Vegas Sessions (shown above right) is a terrific set from the Follow That Dream official collectors label. Oddly, there was no full soundtrack accompanying the original release of *Viva Las Vegas* in 1964, just an EP and a single of the title song (which, despite being one of **Elvis Presley's** best songs, only reached No. 29 in the charts). The previous FTD release of this album was a single CD; this new edition is expanded to three CDs, so there's a lot of extra material. *Viva Las Vegas* was one of Elvis' better '60s movies, due in no small part to the chemistry he had with co-star **Ann-Margret**. The stereo masters have been remixed, movie versions of the songs (which frequently differed from the album versions) are included, and there's an hour's worth of previously unreleased tracks (though unfortunately the booklet doesn't note which takes those are). Especially interesting are the three duets Elvis did with Ann-Margret, two of which were cut from the film … Also out from FTD, *Omaha, Nebraska '74* ($29.99), a 2-CD set of Elvis' two shows in the city on June 30, 1974 (though the evening show is incomplete). They're relaxed performances, Elvis joking with the crowd, and some of the usual set pieces (having **J.D. Sumner** go for the low notes on "Amen"). There's some variation between the shows (Elvis swaps out "American Trilogy" from the first show for "Bridge Over Troubled Water" in the second), and Elvis' preference for his post-rock material is clear; racing through "Hound Dog" in little over a minute, he then stretches back in "Fever," over three times as long. Info: store.graceland.com … Before (and, more surprisingly, even after) **Glen Campbell** became a singing star in his own right, he recorded demos for Elvis, and 18 of them have been gathered up on *Sings for the King* (Capitol/UMe, $11.95). It's fun listening to Glen give a spin on Elvis' movie theme songs, like "Easy Come, Easy Go," "Spinout," and yes, even "Clambake," while on "There Is So Much World to See" you can really hear him channeling the King vocally. The album also includes songs Elvis passed on, and it's easy to see why; songs like "Any Old Time" and "Magic Fire" are pretty undistinguished … *The Searcher* (Sony Pictures Home Entertainment), which aired last spring on HBO, is now available on DVD. It's a thoughtful look at Elvis that stresses his artistic legacy, though it gets bogged down by too many voice overs from people not involved in Elvis' career who are nonetheless designated to explain to audiences how you're supposed to react to his work. There's nothing longtime fans won't know, but it does provide a solid introduction to Elvis' work for newbies. A limited collector's edition includes a 20-page digibook … Elvis fans should already have picked up *Elvis: The Ed Sullivan Shows*, when that set was released in 2006. But if not, it's been reissued as *The 3 Complete Ed Sullivan Shows Starring Elvis* (SOFA Entertainment/UMe), upgraded to high definition video. The packaging's been streamlined, going from three DVDs in the original set, to two in the new one, but it's the same content. There's also a single disc *Just Elvis: All His Ed Sullivan Show Performances* set, but I think the complete shows are a lot more entertaining to watch. They've given *Elvis: The Great Performances* a similar makeover, going from three to two DVDs. It's a set still worth picking up as the best official source for Elvis' *Stage Show* and *Milton Berle Show* appearances … I got a peak at **Chris Charlesworth's** *Caught in a Trap: The Kidnapping of Elvis* before he'd found a publisher; he later snagged one with Red Planet Publishing ($15.95). In general, I'm not fond of fan fiction, but this book has the advantage of being written by a former rock journalist, who's also an Elvis fan, so it's written with a real authority. It's an engaging tale, and also a surprisingly believable one. It'll leave you thinking—what if? … *The King in the Ring* (RCA/Legacy) was a double vinyl set of Elvis' "sit down" shows taped for his 1968 TV special, on June 27, 1968, and released in a limited edition run on Record Store Day last April on lovely red vinyl. A black vinyl, non-limited edition version is set for release on November 30, along with the deluxe box *'68 Comeback Special (50th Anniversary Edition)*. Due to deadlines, a review of the box couldn't be included here; look for it next issue.

UP TO THE CHALLENGE

STEVE BINDER AND THE STORY OF THE *ELVIS* TV SPECIAL

BY GILLIAN G. GAAR

ONE DAY IN May 1968, Elvis Presley entered the offices of Binder/Howe Productions at 8833 Sunset Boulevard in Los Angeles, to discuss a proposed television special, with the show's potential director, Steve Binder. At one point, Elvis asked Steve to assess the current state of his career. Steve's response was blunt and to the point: "What career?"

Laughing, Elvis took the answer in stride, and asked Steve what he meant. "Well, I haven't seen you on the record charts in quite a few years with any hit records," Steve replied. "And I know your movies have dried up. You need a career boost."

Such criticism had to cut deep. But Steve wasn't saying anything Elvis himself didn't already know, and he appreciated the frank talk. "I think that very first meeting set the tone for everything," Steve says. "I was brutally honest with him, and I told him that as far as I was concerned, he was no longer a hit rock 'n' roll star. And I think those kind of conversations hit home. He even said later on that he totally trusted me because I was giving him straight answers."

Elvis confessed that the very idea of doing a television show made him nervous; he was more comfortable in the record studio. Steve agreed doing a TV show was a gamble, telling him, "Television gives you instant results. If you do this special, the next morning you're either going to be the biggest hit in this country or you'll be the biggest disaster." Was Elvis up to the challenge?

He was. The resulting *Elvis* special, which aired on December 3, 1968 on NBC, became the top rated show of the season and NBC's biggest success of the year. There was chart success too; the show's soundtrack gave Elvis his first Top 10 album hit in three years; the accompanying single, "If I Can Dream," was his first to crack the Top 20 in two years. It set the stage for his accomplishments in the year to come; the release of the hit records "In the Ghetto," "Suspicious Minds," and *From Elvis in Memphis*, and his triumphant return to live performance in Las Vegas. The gamble paid off, and the *Elvis* show provided just the shot in the arm his career had needed.

As a result, the program is today more commonly known as the "Comeback Special." And the 50th anniversary of the show's original broadcast is being celebrated in a number of ways: in Steve's new book, *Comeback '68: Elvis*, the box set *'68 Comeback Special (50th Anniversary Edition)* and a two-hour television tribute scheduled to air in January 2019.

The special was officially announced on January 12, 1968. Elvis' manager, Colonel Tom Parker, felt the show should be a conventional Christmas program, with his star singing various carols. But Bob Finkel, the show's executive producer, found that idea too mundane. The show's primary sponsor, the Singer Sewing Company, agreed,

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Singer representative Alfred DiScipio suggested a more interesting approach would be to explore Elvis' contributions to contemporary culture. And Elvis, who'd been stuck making an increasingly bland series of films in the 1960s, told Finkel he wanted the special to show just what he could really *do* as a performer.

Finkel took Elvis' words to heart, and tapped a young maverick, Steve Binder, to direct. Steve had an impressive list of credits, having directed *The T.A.M.I. Show* ("Teenage Music International"), one of the first rock concert films, and the rock variety series *Hullabaloo.* He was also a bit of a rebel. On his recent *Petula* TV special, starring Petula Clark, he'd refused to remove a sequence in which the white performer took African American guest star Harry Belafonte by the arm while the two performed her anti-war song "On The Path Of Glory." And Steve was just three years older than Elvis, which Finkel felt would make Elvis more comfortable.

But Steve initially turned down the offer. He'd never been interested in Elvis' music, and was focusing his energies on a possible film project. But his partner, Dayton Burr "Bones" Howe, urged him to reconsider. Bones had served as an engineer on Elvis' L.A. sessions in the '50s, and felt the two would hit it off. "You and Elvis are going to turn out to be great friends," he assured Steve. "You'll love working with him and vice versa. Don't turn him down."

So Steve called Finkel back, saying before a final agreement he'd like to meet Elvis on his own; "I don't want any Colonel Parker, I don't want any entourage." Finkel agreed, though Steve and Bones still had to meet with Parker first. Parker was adamant that the show be a Christmas special, a suggestion Steve had no intention of following. And after his meeting with Elvis, Steve felt the two of them could create something much more original—and meaningful.

After a vacation, Elvis next met with the production team on June 3. Steve had been searching for an underlying narrative for the show. "When I approached specials I wanted an 'A theme,' which is, does it have a beginning and does it have an ending?" he explains. "It's not just music and sets and scenery and costumes. There has to be a story. Because people get involved in stories."

Elvis put in his two cents as well, stating, "Well, I'll tell you one thing I *don't* want it to be—I don't want to be a goody goody (expletive) singing mechanic anymore!" "Those were his exact words," Chris Bearde, one of the special's writers says. "I'm not going to forget those words! So we immediately pounced on that and said, 'No, what we want to do is we want you to sing; we want you to shake it and break it and do your thing.' When we got to close the door and it was just the creative people and Elvis, I could see how he absolutely loved that. This was away from all that stuff from his past. So basically, that's how the show got started."

And what Chris calls the key moment came on the night of June 4, when Elvis was at the Binder/Howe offices. A television set broadcasting Senator Robert Kennedy's speech at L.A.'s Ambassador Hotel played in the background; the presidential hopeful had just won California's state primary. Minutes later, Kennedy was shot (he died 26 hours later on June 6). And the assassination provoked a cathartic reaction in Elvis.

"From the moment that was on, for the rest of the night, we sat in that room and Elvis started to tell us his life story," says Chris. "And he played the guitar for all that time himself. And we sat there enthralled. He told us all these stories about his life in Memphis, and his mom and his dad, he told the story of how he got started, and the people that used to try and hit him because they wanted to hit Elvis Presley. And he sang all these songs. And that's when Steve and all of us said, 'This is what the show's gotta be. It's gotta be you doing all this.'"

Accordingly the special compared and contrasted what Bearde described as "both the real story of Elvis sitting on the stage, and a sort of 'fantasy Elvis' story where we can get these big production numbers in as well." The "real Elvis" opened the show, singing "Trouble" and "Guitar Man" in front of scaffolding featuring a phalanx of young men with guitars. The "fantasy Elvis" sequence was based around the the song of the itinerant traveling "Guitar Man," and which poked gentle fun at his movie career, as Elvis is seen rising from his humble roots to fame and fortune. "Elvis knew what a satire the production number was," says Chris. "He understood that it was our way of saying 'This is Elvis in satire.'"

There was also a gospel sequence, reflecting Elvis' love of that genre. The show's closing number, "If I Can Dream," also had a gospel feel in its plea for brotherhood at the end of a very turbulent year in America. Over Parker's objections, Steve had enlisted the show's choral director, W. Earl Brown, to write a song that spelled out "what Elvis stands for, what his philosophy is." "Earl may have written, 'If I Can Dream,'" says Steve, "but all he did was interpret what we heard back from Elvis while working with Elvis. Those lyrics are what came out of Elvis' mouth."

But the special's most compelling performances came about purely by chance. Elvis had moved into the Burbank studios during production, and Steve was entranced watching him play guitar in his dressing room after the day's work was done, entertaining his friends. He immediately wanted to put in a similar improvisational sequence in the show, and eventually got Parker's grudging approval.

It was these performances that would make the show iconic. Elvis, attired in a form-fitting black leather suit, never looked better. He taped two sets on June 27, sitting among friends including his original sidemen from the 1950s, guitarist Scotty Moore and drummer DJ Fontana, and two more formal sets on June 29, standing up this time, backed by a band and orchestra.

There were a few other hiccups (Parker insisted a rough version of "Blue Christmas" from the second June 27 show be included, so there would be at least one holiday number, and a brothel scene in the

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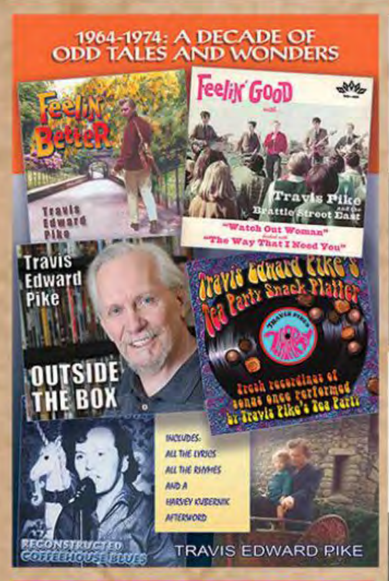

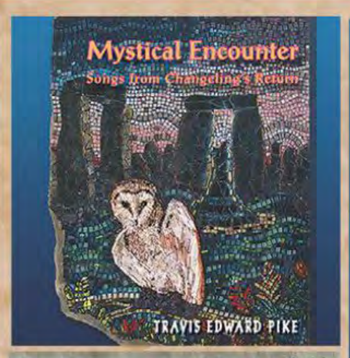

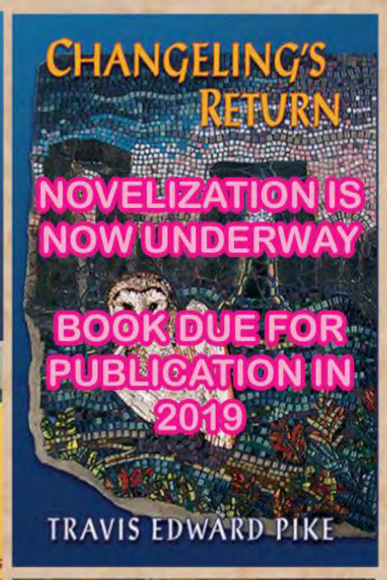

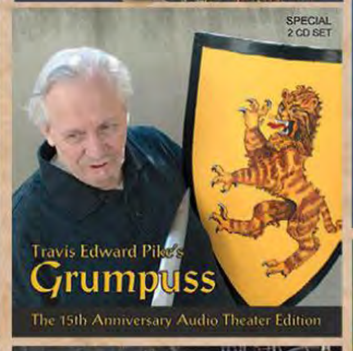

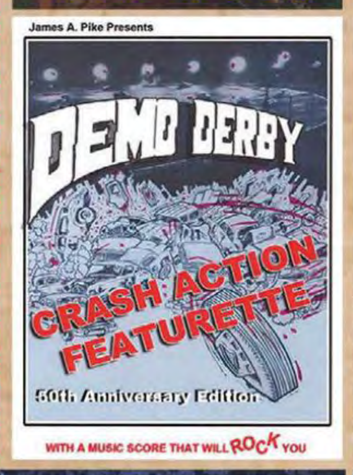

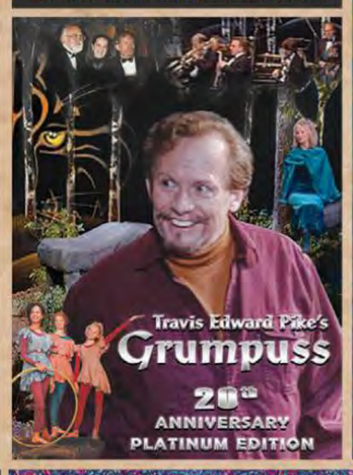

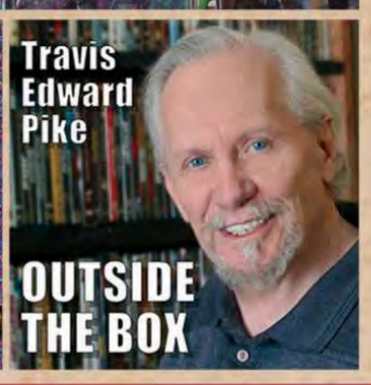

MUST HAVE MEDIA FROM OTHERWORLD COTTAGE

BOOKS
1964-1974: A Decade of Odd Tales and Wonders
It Was Fifty Years Ago Today
THE BEATLES Invade America and Hollywood
The Doors: Summer's Gone

DVDS
Demo Derby 50th Anniversary Edition
Grumpuss 20th Anniversary Platinum Edition

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Odd Tales and Wonders Stories in Rhyme

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(Songs from Changeling's Return)
Feelin' Better
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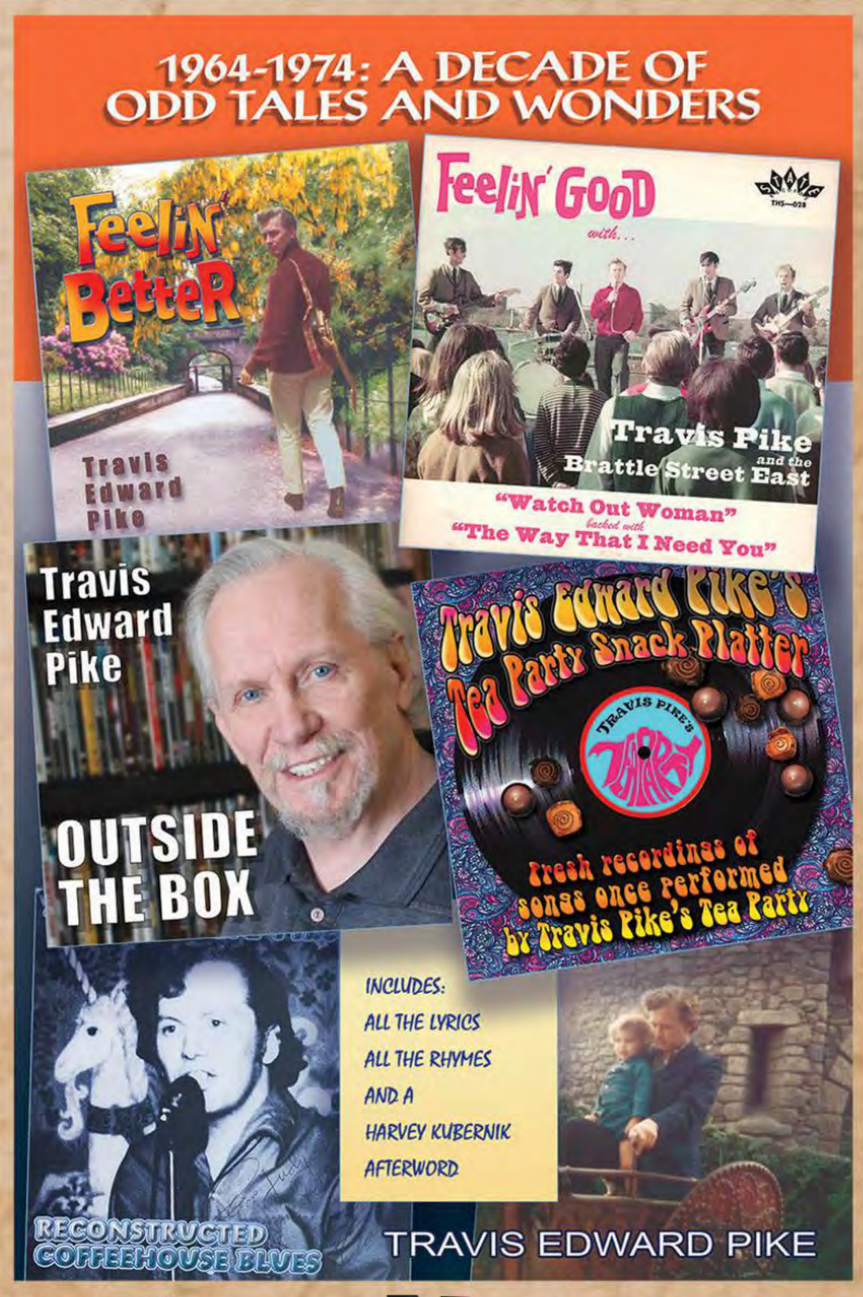
In 1963, Pike wrote the title song for 1964's *Demo Derby* a 28-minute movie that played on thousands of screens across the USA with the Beatles *Hard Day's Night.* He subsequently wrote ten songs and performed eight of them in the 1966 Boston-based movie, *Feelin' Good*, and in 1973, the music to his song, "End of Summer," underscored *The Second Gun*, a Golden Globe nominated Best Documentary of 1973, investigating the assassination of Robert Kennedy.

This 374 page memoir of Pike's early career as a singer-songwriter, *1964-1974: A DECADE OF ODD TALES AND WONDERS,* features more than 170 photos and artifacts, and an Afterword by music and pop culture author Harvey Kubernik, who calls it "One of the most unique musical journey's I've ever read."

1964-1974: A DECADE OF ODD TALES AND WONDERS is now available in Trade Paperback and Kindle Editions! It's been called informative, entertaining, inspiring, and unique. What will you think of it?



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"fantasy Elvis" sequence was cut). But Elvis was thrilled by final show, telling his director, "Steve, I'll never sing a song again that I don't believe in, I'll never make a movie again that I don't believe in." Straight-talking as always, Steve was openly skeptical, telling him, "I hear you Elvis, but I'm not sure you'll be strong enough when the time comes."

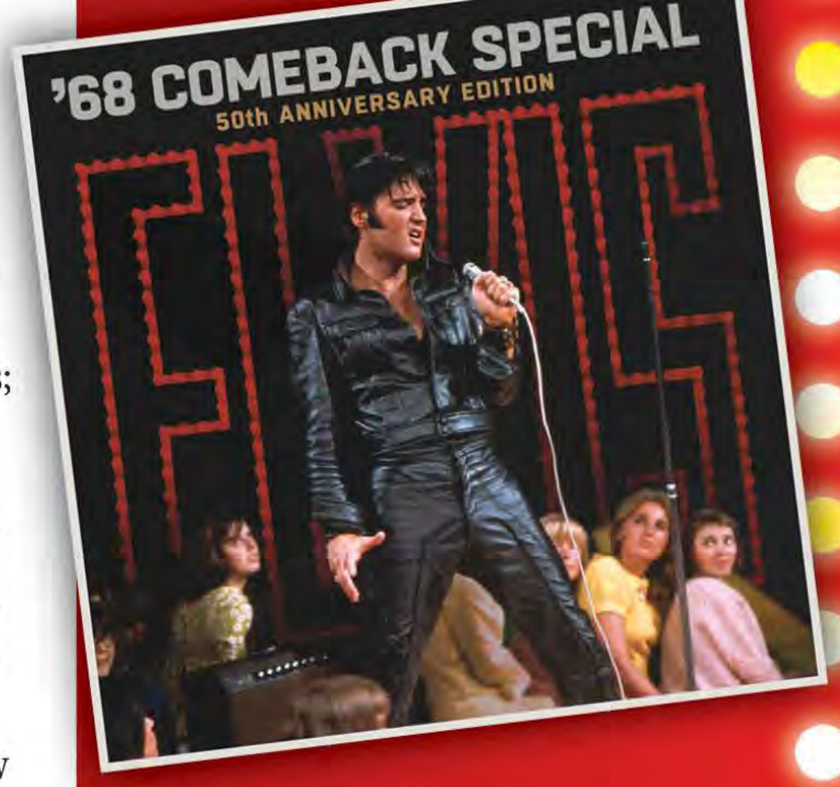
"Elvis rediscovered himself on that special," Steve says today. "He had lost confidence, and probably thought, 'I wouldn't be as successful as I am without the Colonel and without RCA's publicity machine.' Then he started to realize, especially during the improv shows, 'Hey, it's not the Colonel, it's not the RCA publicity machine—I'm really that special, that talented."

Yet Steve also feels Elvis was ultimately held back by "his naïve sense of loyalty and not realizing he'd paid the Colonel off years before I ever got to him. And he just couldn't break that pattern. So he just followed directions. I think the reason he never challenged anybody, or said 'I don't want to sing that song' or 'I don't want to do this' was strictly what he had been taught from the time he met the Colonel, and whatever pact they had between them.

"The tragedy is, I knew Elvis was champing to go all over the world and meet his fans. What he told me at the end was the true Elvis, but he never was strong enough to follow his own direction. And it was really a tragedy. I don't think he died of drugs; I think he died of boredom, being stuck in Las Vegas while the Colonel gambled away all of his money." Despite being given Elvis' private number, and going to see two of his shows in Las Vegas, Steve was never able to speak with him again.

Steve's original 90-minute edit of the show was cut for the hour-long broadcast. After Elvis' death, the 90-minute edit was mistakenly aired as part of a television tribute, and numerous other edits of the show have since been released, or aired on television. In 2004, the '68 version (complete with the brothel sequence) was released in a deluxe edition DVD set, followed by a 94-minute "special edition" edit in 2006. Steve says the 2006 edit, which was shown in theaters this past summer, is "very close" to his original edit.

"*Elvis* will always rank as very, very special to me," says Steve. "When I saw it this past summer, I looked at the screen and said, 'Did I do that?' I look at it as a window of time for me. I don't care about what happened before, I don't really care what happened after. I just know I had an incredible time working with him and knowing him." ⊙



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CD4: First and second rehearsals in Elvis' dressing room - June 24 and 25, 1968
CD5: The Wrecking Crew Sessions: studio outtakes from the special - June 20-23, 1968
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The Kinks (L-R): Pete Quaife, Ray Davies ,Dave Davies and Mick Avory.

Classic Kinks

A LOOK BACK AT THE CLASSIC ALBUM, *THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY*, WITH INTERVIEWS WITH FOUNDING MEMBERS **DAVE DAVIES** AND **MICK AVORY**.

By Ken Sharp

THE KINKS were rock's quintessential misfits, always out of step and out of time but that seemingly self-enforced separation from their fellow contemporaries made them so gloriously unique. The band's masterpiece, *The Kinks Are The Village Green Preservation Society,* stuck out like a sore thumb in 1968, a quaint and reflective nostalgic song cycle of distinctive British-ness, which went against the prevailing tides of rebellion, anarchy and hazy psychedelia of the era, instead embracing old school values and tradition. Says Ray Davies, "I think *The Village Green Preservation Society* is about the ending of a time personally for me in my life. In my imaginary village. It's the end of our innocence, our youth. Some people are quite old but in the Village Green, you're never allowed to grow up. I feel the project itself as part of a life cycle."

Fifty years after its initial release, the album is cited by pundits and astute music fans as among the most inventive and groundbreaking long players in rock music history. In celebration of this special anniversary comes various configurations of this timeless record. The Super Deluxe Edition is stuffed with enticing extras: deluxe hardback book culling informative text, rare photos and ephemera highlighted by an essay by Pete Townshend, 7-inch vinyl singles with reproduced original picture sleeves for "Days"/"She's Got Everything" (1968), "Starstruck"/"Picture Book" (1968) and "The Village Green Preservation Society"/"Do You Remember Walter?" (1969) and reproductions of vintage memorabilia. The Super Deluxe Edition features include the original album, both in mono and stereo, singles, live cuts, outtakes, BBC sessions, B-sides, interview clips, backing tracks, alternate versions, demos and unissued material and is manna for all Kinks acolytes and music aficionados. We sat down with two founding members of The Kinks, guitarist Dave Davies and drummer Mick Avory, for a look back on a magical album robust in creativity and unparalleled artistic vision.

DAVE DAVIES

GOLDMINE: *How did growing up in North London's Muswell Hill impact you and Ray and find its way into the scope of sound/themes/songs on the* VGPS *record?*
DAVE DAVIES: Totally. It's all the energy from when we were growing up and the ideas and a lot of the songs that Ray wrote had characters that were partially based on real people that we would have known growing up. In Muswell Hill when we were living in Fortis Green, it was like a village. Everybody knew everybody. Now it's called Fortis Green Village which it wasn't called when we were growing up but now it's become a village. There are still people walking the streets that are shell shocked or damaged from the second World War. There were a host of all different kinds of characters who had to assimilate. You'd wonder what kind of life they had had. It's important of *The Village Green* album and a lot of things of Ray's songs were inspired by England and our own family. So the emotions and ideas on that album were drawn from family and characters that we knew growing up.

GM: *The* VGPS *album exists in its own wheelhouse, evoking an indelible sense of time and place, nostalgia and memory. Was Ray getting further interested in embracing the old traditions and values?*
DD: I think both Ray and I obviously have very strong links with our past and our family; a lot of the energy would have come from family members and as I've said before, people we would have met and knew growing up. For example, the song "Wicked Annabella" was about some crabby, old lady but they kind of had grown into other characters in your imagination. There are mystical elements on the album as well. I did some paintings for this special page of the *Village Green Preservation Society* album. I did six paintings, one of Walter ("Do You Remember Walter?"), one of Annabella, one of Monica, Big Sky and a few others. Apart from the great music, I'm very excited about how people are gonna receive the art that's featured in the booklet.

GM: *Later in the band's career The Kinks released an album called* Misfits. *In many ways the group was different from others and co-existed in their own special island, separate from all of your contemporaries, did you as a member of the band feel that way as well?*
DD: Yeah, we did. (laughs) I think from the early days we always felt we weren't like everybody else. We had that feeling like we hadn't joined the club. We never quite fit in. If we'd have been called The Misfits it would have been quite an appropriate name for the band.

GM: *You've described* VGPS *as a turning point in the band›s career.*
DD: Well, yeah, in a way I guess it does denote the end of a time or an era in a way because it was (bassist) Pete Quaife's last album that he made with The Kinks so it was a farewell to him. Musically, we were changing and Ray was developing as a writer. We've always been interested in new ideas and a new spin on things. The past is always present (laughs); you can't ignore the past, you have to come to terms with it and try and integrate it into the present and what we're all doing today.

GM: *You astutely have stated how the band's previous music was steeped in American influences whereas* VGPS *is a turn towards the group embracing their British roots.*
DD: Yeah, that's very true. You have to remember the American influence on British bands and especially The Kinks is vast. We're talking about Hank Williams, who I thought was the first real rock 'n' roller. He had such an impact on us but there also were English musicians that were very influential to us like Bert Weedon and Davey Graham... he was an incredible influence. He was ahead of his time because Davey was kind of playing fusion music, Moroccan influences, Indian influences and integrating it with English folk music. Davey Graham was a huge influence on budding musicians in England because he brought other cultures into play.

GM: *In many ways, the title track of the album says it all.*
DD: The first few bars of that song is full of optimism. Music evokes all kinds of expectation about what's gonna happen. It's like a mini-overture in a way. That's a very special song. Socially, Ray and I always liked unusual musical nuances and feelings. You can create so many weird and wonderful feelings through notation or playing across from each other. Those ideas all came together on that song, I think.

GM: *The musical palette on* VGPS *is wide and varied, much more colorful than what The Kinks had been doing in the studio... mellotrons and harpsichords abound.*
DD: I think that's very true. You have to remember we were getting used to being in the studio and what this gadget was used for or what compressors and echoes were. We were becoming more professional about the way that we did things. It's not like we took ourselves too seriously because most of the songs on this album are heavily tinged with humor and pathos and longing. There is mystical elements in some of the music like "Big Sky." That song has a lot of humor, we had a lot of fun making it because it's a huge epic thing in everybody's mind.

GM: *You've described* VGPS *as a "prophetic" album, what did you mean by that?*
DD: Well yeah, it is. If you consider what the climate was like in '67 and '68, everyone wanted to get rid of things that were old. Pete Townshend wrote in "My Generation": "Hope I die before I get old." (laughs) People were wanting to throw the past away and this was the opposite. When they started to considered the options of recycling and the power of it, and people going to thrift shops—you can get really good clothes in thrift shops.

It was like, "Why do we have to spend as much money on stuff we've already got?" So I think the idea of remembering things or keeping things are very useful, not just throwing everything old because it's old and finding a way to integrate that in with the present.

THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY
50TH ANNIVERSARY RELEASES
SUPER DELUXE BOX SET

In special packaging with debossed box cover, foil and metallic text and linen cloth finish. Bespoke accessories holder and 174 audio tracks total.

LPs (180 gram heavyweight vinyl):

- Gatefold 2-LP featuring original album new stereo remaster and new mono remaster. Original artwork faithfully reproduced in high resolution.
- Continental (Swedish) original 12-track version of the LP.

CD1:

2018 Stereo Remaster, from the original HD tape transfers + bonus tracks of singles, B-sides and original album related tracks.

CD2:

2018 Mono Remaster, from the original HD tape transfers + bonus tracks of singles, B-sides and original album related tracks.

CD3:

Village Green Sessions – Including alternate versions, mixes and backing tracks, many previously unreleased.

CD4:

Village Green At The BBC – TV performance track audio and band interviews, many previously unreleased.

CD5:

Preservation, Sessions, Live & Demos – including mid-1970s recordings, previously unreleased home demos, Ray Davies live in Denmark 2010 and the unreleased track, 'Time Song'
CD booklet includes notes by Ray Davies on the home demos and comprehensive track source and mastering notes from world renowned mastering engineer Andrew Sandoval.

7-INCH SINGLES (REPRODUCED ORIGINAL PICTURE SLEEVES):

- Days/She's Got Everything (1968)
- Starstruck/Picture Book (1968)
- The Village Green Preservation Society/ Do You Remember Walter? (1969)

BOOK:

Deluxe, beautifully produced, 52-page hardback photo book with extensive sleeve notes and new band interviews, essays by Pete Townshend and other writers, plus rare and unseen Kinks Village Green related photos and imagery.

MEMORABILIA:

Reproduced original memorabilia: Poster of Village Green LP inner gatefold; Empire Liverpool 1968 tour poster; glossy 10 x 8" photos from Hampstead Heath 1968 photoshoot; color press photo with reproduced band signatures; Bournemouth 1968 gig ticket; PYE Records promo card; 'Days' sheet music.

1-LP: ART OF THE ALBUM

2018 Stereo Remaster of original album, from original tape high definition transfers. 180 gram heavyweight vinyl. Original gatefold artwork replicated. Insert with notes and band photos.

1-CD: ART OF THE ALBUM

2018 Stereo Remaster of original album, from original tape high definition transfers. Booklet with notes, band quotes and Village Green era photos Insert with notes, band quotes and Village Green era photos.

2-CD DELUXE: ART OF THE ALBUM

Original album 2018 stereo and mono remasters, plus bonus tracks of singles, B-sides, alternate versions, mixes and other original album related tracks. Contains previously unreleased track versions and unreleased new single 'Time Song.' Hardback book packaging with linen finish, 20-page booklet with extensive notes, band quotes and rare Village Green era imagery. 49 tracks total.

GM: *Ray has said he casted you to sing "Wicked Annabella." Did you ever figure out why?*

DD: The thing is, the key that the song is in, it suits me and it has a bridge that is rocky. It's very geared to the way I used to sing at that time. Ray kind of wrote it with me in mind, I'm sure of it. I always loved the bridge in that song. Even now in my solo shows, if I do "Wicked Annabella," I sometimes do that bridge twice. It's such a great bridge.

GM: *Is there a defining song on* VGPS *for you?*

DD: I mean they're all good in their own right but I do like a lot of the vocal harmonies that me and Ray worked on the song "Village Green." We worked a lot on the vocals on this record. I always had a sneaking love for "Picture Book" as well. I love the vocal parts and the blends of my voice and Ray's. I'm particularly happy about that. "Picture Book" has a great backbeat as well and I like the guitar riff, too.

GM: *When entered the studio to begin work on the* VGPS *album, what was the state of The Kinks' career in 1968?*

DD: Well, after we got banned form America, we couldn't tour there again until 1969. I was very happy to come back to England. I spent time with my family and we have a big family so I kind of felt like the Village Green album feels—a bit like coming home. That feeling is very predominant in the album. I did a painting of Walter ("Do You Remember Walter?" and it's such a lovely and poignant reflective kind of song. We've all known people like Walter.

GM: *Take us into Pye Studios for the* VGPS *sessions, this was Ray's first album in the producer's chair.*

DD: It was a good time for the band. We'd

go to the pub after sessions and play bar billiards and have a pint. There was a lot of camaraderie and there was a lot of family influence around it. Me and Ray were getting on well and our kids were growing up together. The session went down fairly quickly because we were into it. Time goes by slowly when life's not good. But when you're on the money and you're happy and you're enjoying what you're doing time flashes by. With Ray producing the album, a major thing is the band was very supportive of him. I've always been very supportive of Ray's writing and his work but it seemed more galvanized on this record. The subject matter was very family oriented, love, and all these really good emotions as well as a lot of pathos and sadness in the music, too, but that's alright. That's what happens to people.

GM: *Can you recall any songs on* VGPS *that were dramatically transformed from the demos that Ray presented the band?*
DD: I think "Phenomenal Cat" because originally it was just a little tune and then it developed into almost psychedelic and mystical. I find it a very mystical track although there's a lot of humor in it which is constant throughout the album. We were talking about "Big Sky," that has humor, too. Even Ray's opening line which is half spoken like Burt Lancaster (laughs), he was an actor that we loved growing up. It was very funny mimicking these physical characters in a humorous way. We thought it as funny as well as adding to the atmosphere.

GM: *When you listen to* VGPS, *what type of mood does it put you in?*
DD: Yeah, I think it does. It evokes times when you were growing up and feeling happy, there's a lot of comfort in a lot of the tracks on the album and happy is an unusual place to be. There's a lot of positivity in the record. There's a lot of that feeing in the record.

GM: *Pete Quaife has stated that he felt* VGPS *is the pinnacle of the Kinks recorded work while he was in the band. Where do you stand on that debate?*
DD: Of course at the time I expected the album to be a massive hit but it wasn't and maybe that was good. Sometimes things take time, for people to ponder over and think about. It's like wisdom isn't instant, wisdom grows. It's an album to grow with. I also had great fun working on the *Arthur* and *Muswell Hillibillies* albums. They're kind of linked to *Village Green* in a way, it's the next phase. There is an element of the album being your own little secret because it's intimate. It's about our feelings growing up and our family and it's very personal and emotional tales of people in this imaginary village green.

GM: *Looking back, the album didn't even make the charts in the U.K., which is perplexing given its remarkable artistic quality, but today the album is considered a jewel and has a timeless quality that draws in multi-generations.*
DD: I think it didn't grab ahold initially because of its differentness, it's like tales of the past meeting the present and a lot of people weren't ready for that. Everybody wanted to throw everything old away, even down to furniture. People wanted new furniture and nowadays some antiques are priceless. I think the album is timeless. When you enter a psychic collective space in your mind of joy and happiness, "let's make it work" ethos, it's a different space than getting up in the morning and watching it rain. It's a really good collective vibe. Everybody knows people like that, maybe not these specific characters that show up on the *Village Green* album but you know somebody like that. So it's a mutual collectiveness that everybody is attracted to. These feelings on the album have a broader energy that connect us together. We're all connected.

GM: *Given the outtakes, alternate versions and unreleased songs that comprise the deluxe* VGPS *set, what have been the greatest revelations for you listening to it?*
DD: Well, I haven't heard it all. I'm very happy about the album being available as it came out originally. All of the others extra stuff only help illuminate the nature and theme of the album. I've got some paintings that are included in the booklet so I'm very happy and very excited about the whole thing.

GM: *Lastly, Dave, you have a new solo album coming out soon?*
DD: Yes, it's called *Decade.* It's an album of tracks from the '70s that were previously unreleased. It's a collection of my songs that I recorded in the '70s but never came out. My sons, Martin and Simon worked on this project and they got the tapes together. It took them about two or three years to collate all of this music together. There's 13 tracks which were never released. So it's new and old. It'll be out close to the release of *The Village Green Preservation* set so the two albums will coincide with each other and that's kind of fun for me.

The Kinks
Are the Village Green Preservation Society

For those who own an older version of the album...

REPRISE

☐ RS-6327 The Kinks Are the Village Green Preservation Society, 1969 **$30.00**
–Two-tone orange label with "r: and "W7" logos with steamboat

☐ RS-6327 The Kinks Are the Village Green Preservation Society, 1971 **$25.00**
–Orange label with "r:" and steamboat at top

Source: Goldmine Record Album Price Guide, 9th Edition

MICK AVORY

GOLDMINE: *I'd read that the* VGPS *album initially started as a Ray Davies solo album, any truth to that?*

MICK AVORY: (Laughs) Because Ray didn't really discuss things, it's hard to say. If he says that's the truth then it is. He gets ideas and sometimes maybe he thought this might not be good for the group initially but reconsidered and thinks that maybe it is good for the group and there is a way for the band to be drawn into it. All of these things came out of development. You don't start off with a hard and fast idea and stick right through to the end. Artistic things change along the way.

GM: *What was the state of The Kinks' career when you began work on the* VGPS *record?*

MA: Well, the band had come to a bit of standstill. We couldn't go to America which was a hold back, it held us back a bit. We didn't do a whole lot of work in England either, or Europe. We were a bit frozen in a vacuum. We were still making records and having hit records in England but the albums probably suffered a bit. I think we were a little bit lackadaisical. We didn't do enough gigs. I remember thinking at the time that I'd like to go out and do more shows because I'm a gig person. I like to go out and play live. When you're a writer you use a lot of time writing stuff.

GM: *Tell us about how songs came into shape at rehearsals at Ray's home in 87 Fortis Green.*

MA: Ray got us into doing rehearsals in a small way. He used to have a cassette machine and he used to record everything on a cassette machine. It was a time where we were developing songs; they weren't finished songs, they were just ideas. I used to play on a set of pads so it didn't make a noise. I didn't have a proper drum kit because we were in Ray's front room. Dave would play guitar, Pete was on bass and Ray would usually be on the piano depending on the song or he'd be strumming his guitar. We didn't really think about stuff, if it felt good with a rhythm and a tempo we would all join in. We'd play around with it and someone would say, go somewhere with it, and we'd follow them. It would be recorded and we would capture the essence of it all. We'd try out different things, figure out if it was the right feel and tempo. That would all be worked into the songs so it would be more integrated from the band rather than Ray saying, "Well, this is how it goes. Play the song and everyone join in." It wasn't like that.

GM: *Did you get a sense working up those songs in the rehearsal that this record was special?*

MA: Yes, definitely. If there's a trend Ray goes the opposite way. He's never followed a trend but (will) try to set a trend. At the time we were all still in the psychedelia trend, people walking around with flowers in their hair, (laughs) but we didn't do that. When all of the big noisy bands came out we were doing something really light, doing "Lola" or something. We did things our way. They couldn't really classify us.

GM: *As a drummer, the songs in* VGPS *were more intimate and decidedly less "rock," how did that open things up for you as a player?*

MA: I enjoyed it more because it was more my style anyway because I'm not really a rock drummer. I've never thought of myself as a rock drummer. I became more of a rock drummer as the songs got more rocky. I didn't start off being a rock drummer, I started off being more of a jazz drummer. I came from the skiffle era which related more to jazz rhythms and country. That stuff stays with you and then you catch on to different things and you put that into your repertoire. I wasn't a John Bonham; I was the opposite. I liked the things that were a bit more subtle like the songs on *The Village Green Preservation Society* record, songs that had dynamics but weren't full-out, straight-ahead stuff.

GM: *The late Pete Quaife spoke about the album as a time of creative peace. Did you get a sense of that?*

MA: (laughs) Well, then why did he leave then? That's when he left. (laughs) We did have a bit more time to spend on the record and Ray liked time to develop things. He didn't like to rush things, he liked to ponder over things and get them arranged right and he had the time to go through loads of alternatives. But through that process he was able to satisfy himself. He wasn't a black and white person who says, "That's it, I've written the song, this is how I want it and that's it." He wasn't like that at all. He wanted things to breathe and allowed other people to think of ideas and if he didn't like it he would say, "That's not quite what I wanted."

GM: *Looking back, while working on* VGPS, *were there any songs that you were particularly impressed with?*

MA: I quite like "Starstruck." That's a track I really liked; it has a certain feel about it and a sound to it that seemed to be different; the drum sounds seemed to be different than some of the other tracks. Looking back on the record nothing stands out as not being in place, it all blends together well. I like all the songs on the record but after I reflect back upon playing the songs live, I think, "Well, that's the way, I should have done it this way." So there's a little bit of that attached to it but with "Starstruck" I never had any qualms about it. I also liked "Last of The Steam-Powered Trains" because there were a lot of different parts in it and a bit more drumming parts. It was good for stage; in fact, we do it now in the band I'm in.

GM: *Bring us into the studio for the recording sessions at Pye Studios.*

MA: We'd always try and play together first. There weren't many tracks that we recorded on then, maybe it was 4-tracks or it might have been 8-tracks. So you couldn't do too much with it. If you're gonna take something off it'd be on a separate track. So we'd try and layer a good basic track down with everyone so we'd get the feel right and then if you wanna replace something you can do it. As long as the bass and drums are fairly well together you can build on that. But you don't know that until all the parts are on it which adds to the feel of the song.

GM: *Mick, are surprised that this record still resonates so strongly with generations of music fans?*

MA: I am surprised I felt it was a good

The Kinks (L to R): Dave Davies, Mick Avory and Ray Davies, winners of the Q Classic Album award, pose at the Q Awards 2018 on October 17 in London, England.

album, a nice theme album and the songs were good and we did fair renditions of them that sounded like The Kinks. All the ingredients were there. But at the time the album wasn't well received. It was untimely. But in retrospect everyone sort of likes it so at the time it's not always the right time. But you reap the benefits afterwards when people pick up on it, which is really good. So there must be a quality about it but people didn't come across it straight away.

GM: *What are your memories of shooting the album cover?*

MA: The album cover was shot on Hampstead Heath. It was done by a guy called Barrie Wentzell. It was a good photo session. In the package that's just come out, included are some of the photos that weren't used for the album at the time.

GM: *In March of '68, Pete Quaife left The Kinks, how did his departure from the band impact upon the group as a recording and touring act?*

MA: It changed things but it didn't change things radically because we weren't doing a lot at the time. We were in a bit of a lull. It wasn't like we were a big band touring the world at the time and then suddenly the bass player leaves. If that had been the case I think it would have had more of an impact then. But because we weren't doing a lot it seemed to go fairly smoothly. We got John Dalton enlisted; when we made *Arthur*, that was when he joined us. That was a good album and that got us back into America. So it took on a change and made a step forward in a way but only because of the timing of it. So it didn't really make much difference fame-wise or anything.

GM: *Cut a year after* VGPS, *I've always loved the B-side of "Plastic Man," the song "King Kong," a track with a T-Rex flavor that predated the huge success of T-Rex. Any memories of that track?*

MA: That was a character in a film that Ray liked. He could write about anything and that's something he fell upon to write about it and likened it to something and recorded it. I don't think we spent a long time on it; it was a fairly easy song to record.

GM: *The Kinks played with The Beatles a few times, once at Blackpool Opera House on August 16, 1964 and at the NME awards in 1965.*

MA: I remember playing before them in Blackpool. We played after The Beatles on the NME concert in Wembley. In Blackpool that was the first time we met them. They all stood up and talked to us and shook hands. We went onstage before them. We used to go down really well with tons of screaming. We came off the stage and Paul McCartney said, "You didn't have to warm them up that much!" (laughs) That's what he said; I thought that was nice of him. We went down so well that they weren't shouting for The Beatles all the time. As for the NME show, the reason we played after them was not because we were late. We were supposed to go on before The Beatles but they swapped places with us because they knew they were gonna get mobbed and wanted to get out of there. They didn't hang around because they knew they would get crucified by all the people if they were last. Most of the audience had gone or were going when we came out onstage. I think half the sound crew were gone too; I heard the playback and half the sound was missing. It was a disaster. People thought that was the end of the show when The Beatles went off.

GM: *Set the record straight about The Kinks' legendary 1965 gig in Cardiff, England where there was a fight onstage with Dave, what's the true story behind what actually happened?*

MA: We had a row the night before and they kept us apart. When Dave counted the second number in, he proceeded to kick my drum kit stage right and there was only the hi-hat left. I picked the hi-hat up and whacked him with the pedal end, but it was a rubber pedal, an old Premier thing. But it hurt him and that was the end of the show and the tour actually.

GM: *The rumor was I heard you thought you had killed him and raced out of the venue.*

MA: I didn't hang around I must admit. It was all over stupid stuff 'cause Dave would go over the top about everything. He was an extremist and had a healthy temper on him.

GM: *Did the tension and fractiousness in The Kinks between Ray and Dave and you and Dave, work to the band's detriment or did it provide the fuel that helped spark the band creatively?*

MA: It could have given it a bit of edge but to that extreme it was disruptive rather than helpful or creative.

GM: *There's been talk through the year of a Kinks reunion with you, Ray and Dave. Will it ever happen?*

MA: Well, I said I would be open to doing it but it's been up to Ray and Dave to agree on something and they didn't so we never got there. As time goes on it's looking more and more doubtful because everyone's older and I'm the only one who's really performing regularly. I mean, Dave had a stroke about 16 years ago and he's never really been the same, which he wouldn't be. So we'd have to have help. After the last time of discussing it, which was three years ago, we were quite serious about it. Ray said, "Monty Python has done it and they all hate each other"—or they hated John Cleese actually—"so just let bygones be bygones and go out and do it," which I agree with but Dave had another idea so it never materialized and it's a shame. But I can't see it happening now but Ray has said, "Never say never." If it were to happen it would have to be done in the correct way.

DAVID M. BENETT/DAVE BENETT/GETTY IMAGES

L-R: Mitch Mitchell, Noel Redding (front), Jimi Hendrix – posed, studio, group shot of the Jimi Hendrix Experience.

EXPERIENCE HENDRIX

ELECTRIC LADYLAND BECAME THE FINAL JIMI HENDRIX EXPERIENCE ALBUM BUT ITS BRILLIANCE IS CERTAINLY WORTHY OF DELUXE EDITIONS 50 YEARS LATER.

BY GILLIAN G. GAAR

GAB ARCHIVE / CONTRIBUTOR / REDFERNS / GETTY IMAGES

Jimi jams on stage at the Royal Albert Hall on February 24, 1969 in London.

Electric Ladyland was the third album by the Jimi Hendrix Experience. The group had spent eight months—the longest time they'd ever spend in the studio—recording what would be their sole double album. Featuring classics like "All Along the Watchtower," "Crosstown Traffic," and "Voodoo Chile," it became the group's only album to reach No. 1 in the U.S. It was also the group's last album; just eight months after its release, the Jimi Hendrix Experience would play their final show.

Fifty years later, the album's been reissued in a new deluxe edition; a 3-CD/1 Blu-ray set, featuring a remastered version of the album, demos and outtakes, and a live show, from September 14, 1968, at the Hollywood Bowl. The Blu-ray has a new 5.1 mix of the album, and an expanded version of the documentary *At Last…The Beginning: The Making of Electric Ladyland*. And for the very first time, the reissue also uses Jimi's own original cover design for the album; a shot of the group in Central Park, taken by Linda Eastman (who would become Linda McCartney the following year). A 6-LP/1 Blu-ray set is also available.

"The whole idea of this was 'Let's make it a truly intimate experience,'" says John McDermott, catalog director for Experience Hendrix, and the reissue's co-producer, along with longtime Hendrix engineer/producer Eddie Kramer, and Jimi's stepsister Janie Hendrix. "The beauty of *Electric Ladyland* is, this is Jimi's thumbprint on the whole thing. From the artwork, the pictures, the layout, to the music, to the sequencing — everything. It's saying, 'Look, here's where he was heading, on this song, in this moment, with these musicians — here's what it is.'"

Jimi's previous album, *Axis: Bold As Love*, was released on December 1, 1967, in the U.K. (it wouldn't be released in the U.S. until the following month). But Jimi never liked staying out of the studio for very long, and just 19 days later, he entered Olympic Studios in London to begin work on his next album, recording "Crosstown Traffic" on December 20 and 21, with Dave Mason from Traffic guesting on backing vocals. *Electric Ladyland* would feature a number of guests during the sessions.

It was an auspicious start, setting the bar high for the new project. And the high standard was maintained the following month when the band began work on "All Along the Watchtower" on January 21, 1968. The song wasn't an unexpected choice for Jimi, given his admiration for the song's composer, Bob Dylan. Dave Mason again made a guest appearance, initially on acoustic guitar, then moving to a 12-string. Brian Jones, of The Rolling Stones, was also at the session, and tried to work out a piano part before moving to percussion.

The number was destined to be one of Jimi's most heralded works. But the session also revealed the growing tensions within the group. Over the course of laying down 24 takes, bassist Noel Redding became frustrated and walked out; Mason took over on bass and the part was ultimately overdubbed by Jimi himself. It was sign of further troubles to come.

The new year would see the Experience spending most of their time in the United States, where *Electric Ladyland* would be completed. The band arrived in New York on January 30, 1968, and spent the next month and a half on the road, including a stop in Jimi's hometown, Seattle, his first visit since his army days.

In March 1968, Jimi recorded a number of demos while staying at the Drake Hotel in New York, recording them on a Teac reel-to-reel tape deck. "He didn't read or write music, so for Jimi, retention was often making his own home tapes, or taking home rough mixes and ideas," McDermott explains.

The twelve tracks recorded at the Drake Hotel on the *Electric Ladyland* reissue are simply Jimi and his guitar (one track, "Somewhere," features Paul Caruso on harmonica). It's fascinating hearing unvarnished versions of such epics as "1983 (A Merman I Should Turn to Be)" and "Voodoo Chile." "It's a different vibe for Jimi, for sure," says McDermott. "You're used to something much more powerful and lush. And here it's stripped down and raw and it's wonderful."

There are also early versions of songs that wouldn't appear on *Electric Ladyland*. "We thought it was important to put the 'Angel' demo in there, and the 'My Friend' demo, because you realize how great they would've been on *Electric Ladyland*," McDermott explains. "I mean, they're wonderful songs. And you're thinking, 'Oh man, what an embarrassment of riches that those two get left off!'"

The Experience next entered a studio on March 13 and 14, recording at Sound Center Studios in New York; with Jimi's co-manager and producer Chas Chandler not in attendance, he produced the sessions himself. Two tracks from the March 13 session appear on the set, "Angel Caterina" and Redding's "Little Miss Strange." "Angel Caterina" was another early version of "1983," and featured an old friend of Jimi's on drums; Buddy Miles, whom Jimi had first met in Canada, when they were each working as backing musicians. Buddy also played drums on "Little Miss Strange," which didn't feature Jimi at all; he sat in the control room while Noel played guitar, and Stephen Stills played bass.

There were another few weeks of touring before the band could continue work, moving on to the Record Plant in New York on April 18. Eddie Kramer, who'd worked with the Experience back in London, was a new hire at the studio, and a welcome friendly face. The studio was also outfitted with a 12-track

DAVID REDFERN / STAFF / REDFERNS / GETTY IMAGES

Jimi Hendrix's Marshall stacks might have been a little intimidating for anyone in the first few rows. But when Jimi came onstage with his guitar, it was a concert experience not to be missed.

tape deck, greatly increasing the sonic possibilities.

"I think when Jimi got to the Record Plant, the whole idea that you could do additional overdubbing without having to do pre-mixing—you could literally just kind of plan out, 'Okay, I can have a harmony vocal here, I can do this here, I can add percussion,'" McDermott says. "For somebody like Jimi, who had a vision, I think that was just unbelievable. It must've been incredibly exciting to say, 'Hey, we're going to triple the amount of space that you can add color to.' I think for a guy like Hendrix, that was like waving the colored flag in front of the bull!"

"It was a whole different ball game at the Record Plant," Eddie Kramer said in the book *Ultimate Hendrix*. "We had jumped from four to twelve-track and Jimi said, 'Let's fill them all up.' So we filled them all up! … (Jimi) could play with the guitars and the percussion and vocals, and not lose any sound quality due to additional tape generations when we would have to bounce tracks down. Twelve-track recording was not without its problems, but it was a real step forward for us at that time."

The reissue features two tracks from the group's first session at the studio, take 1 and take 14 of "Long Hot Summer Night," giving you a chance to hear how the song developed. The initial track features only Jimi and Al Kooper on piano; by take 14 drummer Mitch Mitchell has come on board.

"I think the demos are wonderful because you hear Hendrix in a different context than usual," says McDermott. "I love the track with Al Kooper, and we put two takes in there specifically, because they illustrate the unorthodox way Jimi approached recording, particularly during that period. To do a song like that, you think normally you've got your guitarist, your bassist, and your drummer, and you work out the song, and then you bring a guy in and show him what you want him to do on the piano and say, 'Okay, you fill it in here.' No. Here, you hear Jimi running Al through the melody, the song, from the very beginning. And Al Kooper was such a great player; he really connected to Jimi on a deep level. And it made for an amazing backing track, that was cut without a bass! Just one guitar, drums, and piano."

Kooper was given an unexpected gift for his efforts. In between takes, he'd picked up one of Hendrix's Stratocasters, and began playing it, and after the session Hendrix offered to give it him. Kooper surprised, quickly demurred, so Hendrix simply arranged to have the instrument sent to Kooper's home without him knowing.

On April 22, Jimi began formal work on "1983," playing guitar and bass, with Mitchell on drums; Traffic's Chris Wood would also contribute flute. It was the start of an uninterrupted series of sessions, as there were no shows until May 10. Chas Chandler had come over from London to serve as producer, as he'd done on all of Jimi's previous records with the Experience. But he became increasingly put off by the excessive partying the band members were indulging in, not to mention the hangers-on such partying attracted; he felt that Jimi's increasing drug use was lessening his focus. "It was slow going from the moment we started at the Record Plant," Chander said in *Ultimate Hendrix*. "I was sitting there listening to him play the same song over and over again, thinking to myself, 'What is going on?'"

Noel agreed about the time spent tinkering in the studio. "Jimi in particular was entranced by new electronic effects as well as the possibilities afforded by complicated overdubbing, and the lovely simplicity of our earlier recordings got lost," he wrote in his autobiography. "We'd do four basic tracks of drums, rough vocals, rhythm guitar and bass, but when it got to the thirty-sixth guitar overdub it was all systems stop. I could nip out to a club and pull a chick and return only to find Jimi still hadn't finished tuning his guitar … Things had to be done Jimi's way or no way, and Jimi's way was getting more and more unproductive."

On May 2, matters came to a head, when Noel became angered at the number of people who crowded their way into the studio ("It was a party, not a session"). When Jimi urged his recalcitrant bassist to "Relax, man…," Noel responded by walking out. So Jimi simply overdubbed the needed bass parts himself, as he'd been doing throughout the session. That was something else that had irritated Noel, who was coming to feel increasingly isolated; he'd end up playing bass on just five of *Electric Ladyland*'s 16 tracks.

During a break, Jimi went to a nearby club, the Scene, and ended up bringing a number of musicians back to the studio to jam. By now, it was early morning, and Jimi wanted to begin work on "Voodoo Chile," arranging for Steve Winwood to play organ and the Jefferson Airplane's Jack Casady to play bass.

"Jimi was like, 'Okay, we're going to do this live, like we're playing at a little club, like we were just at the Scene," says McDermott. "And they cut this unbelievable 15 minute long masterwork, and they overdubbed people talking and clicking

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glasses, and that kind of thing. By 1968, Jimi was just was so creatively free, these were his ideas, and this was what he was going to push for."

Despite the walkout, Noel returned to the studio later on May 3 for a film shoot by ABC TV, who'd planned to film the group working in the studio. But on May 8, there was another walkout, when Chas Chandler left—for good. The endless retakes had finally worn him down. "We'd be going over a number again and again and I would say over the talkback, 'That was it, we got it,'" he recalled. "Jimi would say, 'No, no, no,' and would record another and another and another. Finally, I just threw my hands up and left."

"Chas himself was a very strong-willed guy," McDermott notes. "And if he didn't feel that he was going to be at the tiller, I think he just felt, 'Okay, if you're not going to listen anymore I'm going to go and do my own thing.' And I think Jimi felt because he had Kramer there he was going to be able to do what he wanted to do." Jimi took over as producer for the rest of the sessions.

The group took a break from recording to appear at the Miami Pop Festival (actually held outside Miami in Hallandale) on May 18 and 19. The festival was rained out the second day, inspiring Jimi to write "Rainy Day, Dream Away," which was recorded on June 10. Two takes of the song appear on the new reissue (one a variation entitled "Rainy Day Shuffle"). He brought in a number of guests for this session, which featured Mike Finnigan on organ, Freddie Smith on saxophone, Larry Faucette on percussion and Buddy Miles on drums. Jimi asked Mike to emulate jazz organist Jimmy Smith, jokingly adding, "and I'll be (jazz guitarist) Kenny Burrell.'"

With no live dates until July 6, studio work continued. The final outtake on the new reissue is from June 14, when Jimi and Mitch began recording "At Last…The Beginning," later retitled "And the Gods Made Love." The number made heavy use of a lot of sonic effects to get the right "flying saucer effect" that Jimi wanted: tape delay, varying the speed of his voice, tape loops, and what Kramer describes as a "four handed mix" that he and Hendrix did together.

At the end of July, live dates picked up again, and the album's remaining sessions were fit in when the band was off the road. The final session was on August 27, putting the final touches on "Gypsy Eyes" and "Voodoo Child (Slight Return)." Then, to the band's surprise, they discovered that in spite of all the hours they'd spent in the studio, they still needed one more track to fill out the album. They decided they could knock out a cover of Earl King's "Come On (Let the Good Times Roll)" with little difficulty, and after 14 takes, recording for *Electric Ladyland* was finally completed in the early hours of August 28.

By now, Jimi had been thinking about ideas for the album's cover. Following a recording session on August 7, the Experience had gone to Central Park, where Linda Eastman photographed the group on the park's "Alice in Wonderland" statue, sitting among a group of young children. Jimi left explicit instructions with the record company about how he wanted to the cover to look, and which pictures to use.

Rounding out the look at 1968, the set also includes the previously unreleased Hollywood Bowl show. "It gives you a snapshot of one night," says McDermott. "This isn't like anything else from 1968. He had a crowd that were just utterly bonkers, jumping in the moat in front of the stage, in a frenzy. It gives us a window into a moment in time; that's its purpose. It's a fun listen. This is what it was like to see Jimi Hendrix on this one night in Hollywood, with the crowd going completely nuts."

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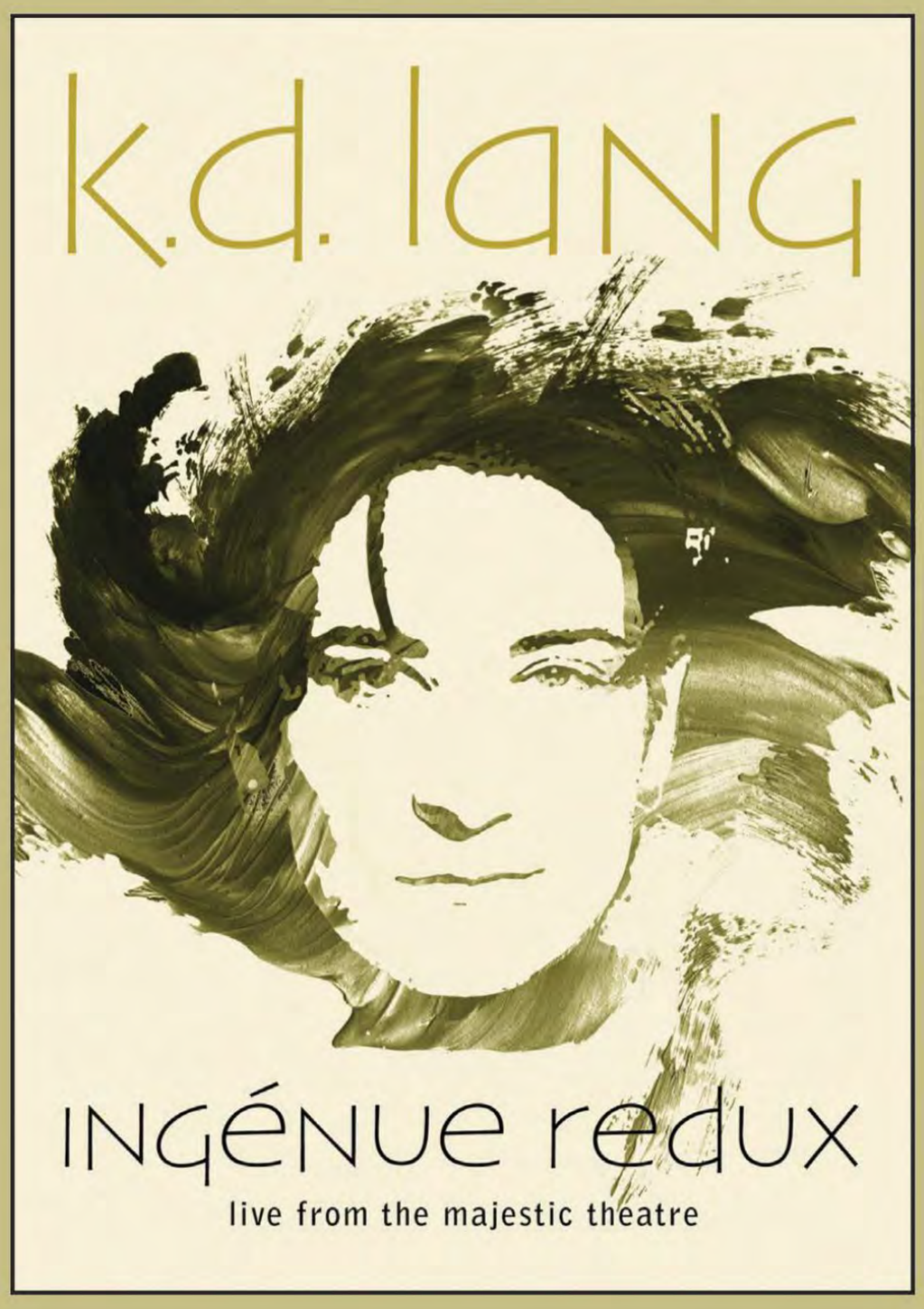

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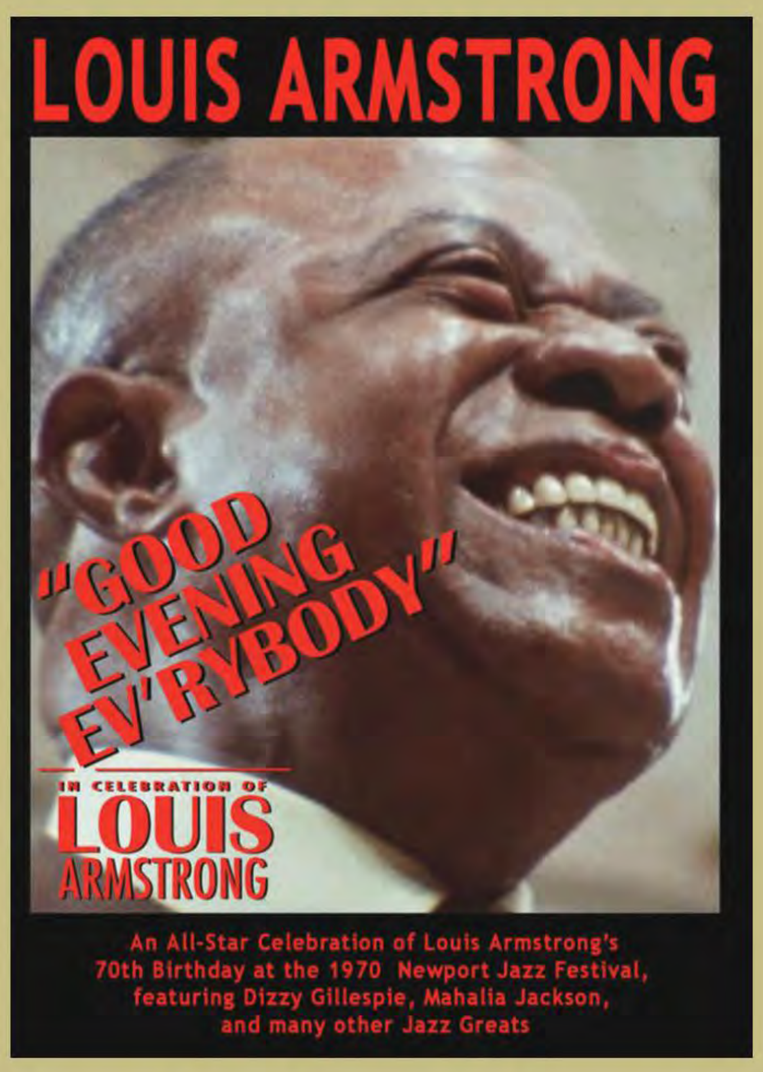

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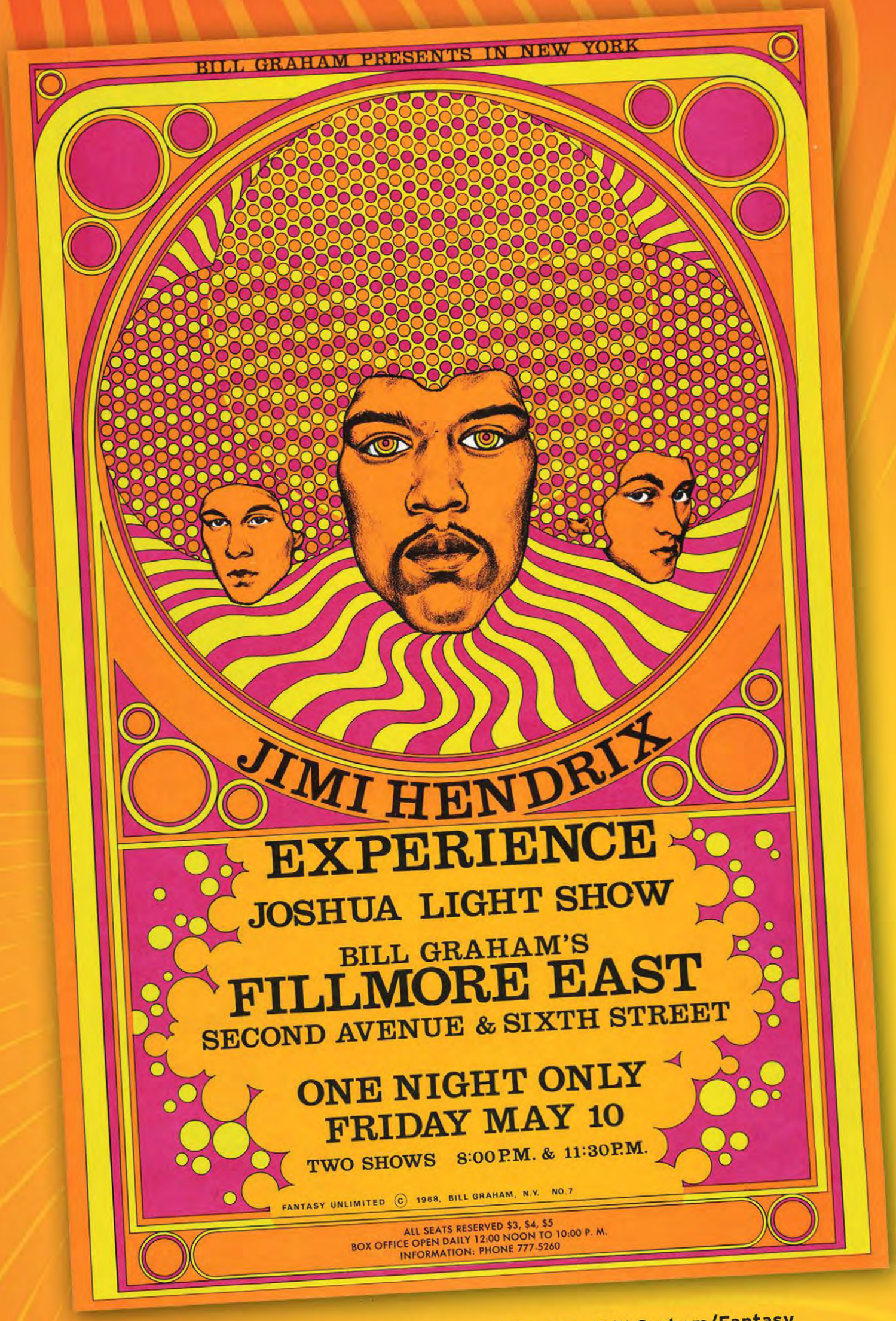

Jimi Hendrix Experience, Fillmore East concert poster (Bill Graham/Fantasy Unlimited, 1968). Very rare. First printing, art by David Byrd, for two shows in New York on Friday May 10. Sold for $10K at auction in April 2018 at Heritage Auctions.

The first single from the album to be released was "All Along the Watchtower," issued in the U.S. on September 4, reaching No. 20, and selling more than Jimi's previous singles on Reprise combined. *Electric Ladyland* followed nearly two weeks later, on October 16. Jimi was nonplussed to find his instructions for the cover had been ignored; instead of the pastoral scene of him, his band members, and children hanging out together in the park, there was a studio shot of the band on one side, and a solorized headshot of Jimi on the other (though the Eastman shots were used on the gatefold album's interior). Jimi was at least gratified that the album topped the charts.

"Watchtower" was released in the U.K. on October 18, reaching No. 5, with *Electric Ladyland* released October 25. If Jimi had been disappointed by the U.S. album cover, he was appalled by what they'd chosen to do in the U.K. The record company, Track, had decided to play off of the album's title; Jimi had explained that "electric ladies" was his nickname for groupies, so why not feature an assortment of such ladies on the cover? A group of women was duly assembled, and told they'd be paid extra if they took off their clothes. A shot of the nude women was then displayed over the full front and back covers of the double album's gatefold sleeve. The nudity led to distribution problems; some shops refused to carry the album, while others packaged it discreetly in a brown paper bag. Jimi showed his own displeasure by being photographed biting a copy of the album.

And Jimi was unhappy about more than just the cover. When he'd sent the recordings to be mastered, he'd written "Special phase effects on tape: do not change" on the tape box. But to his ears, changes had nonetheless been made, leaving the final mix "muddy, with too much bass," in his opinion. "There's 3-D sound being used on there that you can't even appreciate because they didn't know how to cut it properly," he complained in an interview. "They thought it was out of phase." For his part, Chas Chandler was unhappy with that the production credit read "Produced and Directed by Jimi Hendrix," neglecting to mention his own contributions.

Though Jimi continued working in the studio whenever he got chance (and would open his own studio, Electric Lady Studios, in New York in 1970), he never managed to complete another album. And after the break up of the Experience, he continued playing live with various musicians; in one of his last interviews, on September 11, 1970, he talked about trying to find some new musical direction. But his time had run out. In the early morning hours of September 18, he died in a hotel room in London, choking to death as the result of overdosing on sleeping pills.

Fifty years later, *Electric Ladyland* remains one of Jimi's most impressive accomplishments. "If you're somebody that just always loved the record, here is where you can start to think, 'God, can you imagine what 1971, 1972, would've been like?'" says McDermott. "If he had this kind of freedom, and his own studio..."

We'll never know the answer to that question. But we'll always have *Electric Ladyland* as landmark album capturing Jimi Hendrix at the peak of his creative powers.

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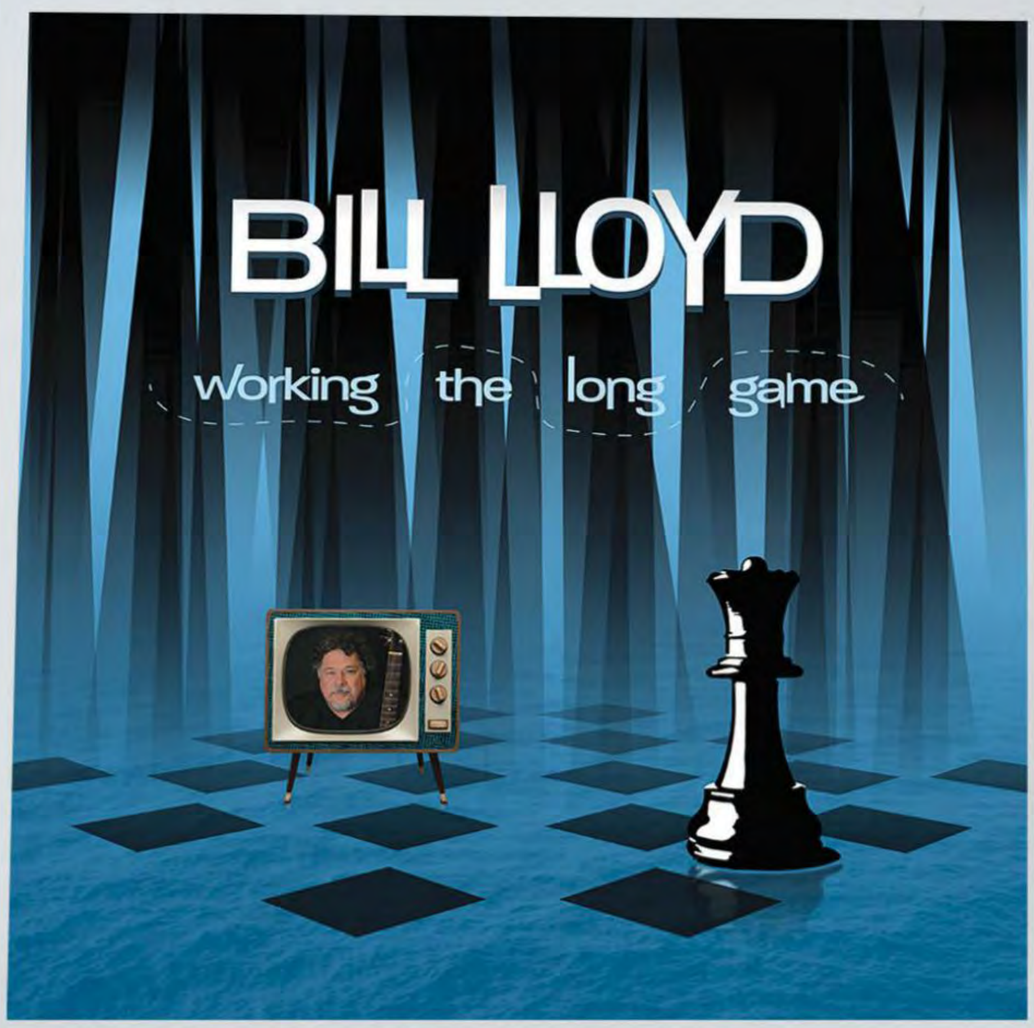

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CCDSL

Ultra Slimline
CD Case 5mm
CCDUSLK

2 CD Case
CENTER Hinged
C2CD-HCK

2 CD Case
Side Hinged
C2CD-HCK

2 CD Case - "Chubby"
CCDD-C

3 CD Case
Center Hinged
C3CD-HCC

4 CD Case
Center Hinged
CCDQ-K

6 CD Case
Center Hinged
C6CD-HC

CD Storage Boxes

Corrugated Cardboard
Holds 40 CD Cases
XCD30

Plastic Corrugated
Holds 100 CD Cases
XCD100CP

Plastic Corrugated
Holds 100 CD Cases
XCD100

Archival Barrier Board
Holds 30 CD Cases
XCD30BB

Archival Barrier Board
Holds 90 CD Cases
XCD90BB

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